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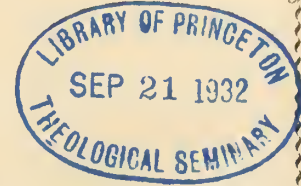
Section

2684





TEMPLI CARMINA.



SONGS OF THE TEMPLE,

OR

BRIDGEWATER COLLECTION OF SACRED MUSIC.

“Καὶ ὀμνησαντες ἐξήλθον εἰς τὸ ὄρος τῶν ἐλαιῶν.” Mark, xiv. 26.

Twenty-first Edition.

BOSTON :

PUBLISHED BY RICHARDSON, LORD AND HOLBROOK, No. 133, WASHINGTON STREET.

1831.

Entered according to Act of Congress in the year 1830, by RICHARDSON, LORD & HOLBROOK,
in the Clerk's Office of the District Court of Massachusetts.

ADVERTISEMENT.

PUBLIC opinion in favor of this work has been fully evinced by the rapid sale of the former editions ; and the still greater and increasing demand for it, has induced, the proprietors to offer to the public another edition.

Utility has always been the leading object in this work ; and the music, it is believed, will be suited to every sober, sacred and religious purpose, and adapted to the use of public worship among all societies and denominations. In selecting the music, the simple and easy, but chaste, compositions, have been preferred to the more artificial and difficult, from a desire to present to the public a work, which may prove useful and practical. Besides a competent and enlarged number of short and concise tunes, in all the variety of measures, for usual Sunday service, it contains a number of Anthems and longer Hymn tunes for particular occasions, among which will be found several popular and much esteemed compositions. This will render it more suitable and convenient for the practice and improvement of common school and church choirs.

The Rudiments are divided into seven Lessons, and a number of questions are added at the end of each, calculated to assist the master in calling the attention of the scholar to the important parts of the Lesson, and will be useful, also, in pointing out to the scholar the particular information, which the lesson is intended to convey. This has been found very advantageous in other school books, and it is thought will be peculiarly so in a school book of this kind.

The desire of preserving uniformity, and a reluctance in introducing unnecessary changes, have induced us to present to the public this edition without any important alterations in the tunes that are retained. A very few corrections are made, and in such cases only as were thought to be absolutely necessary. There are also many Tunes omitted to make room for others believed to be more pleasing and useful, and several new Anthems and Hymn Tunes are added. The great number of new pieces inserted in the late Editions, and particularly in the last, together with the numerous additional tunes to be found in this edition, have made it necessary to introduce an entire new arrangement as to their collection. All tunes of one and the same metre will now be found embodied and brought together into one view. From a desire heretofore, that tunes should be found in the same pages they had occupied in former Editions, those of the same metre were, in many instances, separated and intermixed with others throughout the book, so that they could not readily be found without a recurrence to the index. This inconvenience no longer exists, and although many of the Tunes, now retained occupy different pages from those in which they were placed in former editions, it is believed the alterations will on the whole be found to be an improvement.

* * It will be perceived that the present edition of *Templi Carmina* contains much new and original music, which is deemed valuable, and has been procured at very considerable expense. It is hoped that a proper sense of justice and propriety, without the aid of the law of copyright, will secure to the compilers and publishers whatever advantage should arise from this circumstance. They have ever refrained from infringing on the rights and labors of others in this respect, and they ask, and intend in future to require, that their legal claim to the benefit of their labors, shall be respected. They have too often had cause of complaint on this score, and could instance many popular pieces taken from their books and published in others without permission. If this is to be allowed, then we may expect an end to improvement ; for how few there are who will spend their time and property on any object, with the liability of having the proper advantage to be derived from it, filched from them with impunity !

THE PUBLISHERS.

A DICTIONARY OF MUSICAL CHARACTERS.

Adagio, (or *Ado.*) slow.

Ad Lib., or *Ad Libitum*, allows the performer to sing at his pleasure, without a strict regard to what is written, or to the time.

Affettuoso, or *Con Affetto*, tenderly.

Alla Breve, an Italian term for church music of four minims in a bar, to be performed quick; it is usual, however, at the present day, to insert a bar after every semibreve or two minims, and the movement is denoted by a bar drawn through the Adagio character.

Allegretto, a little brisk.

Allegro, (or *Allo.*) brisk.

Allegro, ma non troppo, brisk, but not too fast.

Allo, or *Altus*, the contra tenor.

Amoroso, see *Affettuoso*.

Andante, a little slow, or by gentle steps, as in walking.

Andantino, a light sort of *Andante*.

Anthem, a portion of Scripture set to music.

Arpeg. (or *Arpeggio.*) imitating a Harp.

Assai, more, as *Allegro assai*, more quick than *Allegro*.

Bis, signifies a repeat.

Brillante, in a brilliant manner.

Brio, *Con Brio*, with life, or lively.

Cadences, are closes in music, similar in effect, to stops in reading.

Canon, a regular and exact fugue, in either the unison, fifth, or eighth. In these pieces one singer begins alone, and when he comes either to the end of his part, or to a repeat, if written on one staff, a second begins, and then a third in like manner, and so of the rest.

Cantabile, in a graceful and melodious style; an extreme cadence made by the principal performer while the rest stop.

Canto, or *Cantus*, the Treble or Air.

Capella, a chapel, or church, as *Alla Capella*, in church style.

Chorus, full, all the voices.

Coda, a small number of bars added to the final close of a composition.

Con, as *Con Spirito*, with spirit, *Con Brio*, with life.

Con Lamento, in a melancholy style.

Crescendo, or *Cres.* to swell the sound.

Da Capo, or *D. C.* to repeat and conclude with the first strain.

Decani and Cantoris, the two sides of a choir.

Del segno, or *D. S.* from the sign.

Diminuendo, to diminish the sound.

Dole, sweet and soft.

Duo, *Duetto*, for two voices or instruments.

E, and, as *Moderato Maestoso*, moderate and majestic.

Fagotto, the Bassoon part.

Fine, the end of a piece or book.

Forte, or *For.* or *F.* loud.

Fortissimo, or *Fortis* or *F. F.* very loud.

Forzando, *Rinforzando*, or *sz.* with force, or forcibly.

Fuga, or *Fuge*, a piece in which one or more parts lead, and the rest follow in regular intervals.

Gracioso, gracefully with taste.

Grave, the slowest time.

Marchetto, pretty slow.

Largo,—*Lentamente*, very slow.

Lento, slow.

Ligature, a slur.

Maestoso, slow, firm and bold.

Mezzo, moderately, rather, as

Mezzo Forte, moderately loud.

Mezzo Piano, rather soft.

Moderato, moderately.

Motetto, a kind of Latin Anthem.

Organo, the organ part.

Pastorale, in a rural and pastoral style.

Piano, or *Pia.* or *P.* soft.

Pianissimo, *Pianiss.* or *P. P.* very soft.

Piu, prefixed to another word increases its force.

Poco, the contrary of *Piu*. Little.

Pomposo, in a grand and pompous style.

Presto, quick. *Prestissimo*, very quick.

Primo, the first part.

Recitative, kind of musical recitation, between speaking and singing.

Ritornello, see symphony.

Secundo, the second part.

Semi Chorus, half the voices.

Sempre, always, throughout the piece.

Sciliano, a slow graceful movement in compound time.

Soave, sweet, see *Dolce*.

Soli, a single voice on each part.

Solo, for a single voice or instrument.

Soprano, the Treble or upper part.

Sostenuto, notes to be dwelt on in a smooth and flowing manner.

Sotto Voce, middling strength of voice.

Spiritoso, or *Con Spirito*, with spirit.

Staccato, very distinct and pointed.

Symphony, a passage for instruments.

Tasto Solo, or *T. S.* no chords.

Tempo, time; as *Al Tempo*, or *Tempo Giusto*, in true time.

Tempo di Marcia, martial time.

Thorough Base, the instrumental Base, with figures for the organ.

Trio, a piece in three parts.

Tutti, when all join after a solo.

Verse, one voice in a part.

Vivace, with life and spirit.

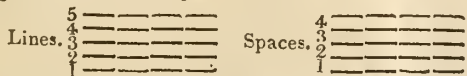
Volti Subito, turn over quick.

RUDIMENTS OF MUSIC.

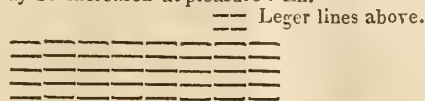
LESSON I.

OF THE STAFF AND CLEFS.

A *Staff* consists of five parallel lines, which, with the four intermediate spaces, make nine places or *degrees* for the notes, rests, and other musical characters. These degrees are counted upwards: Ex.



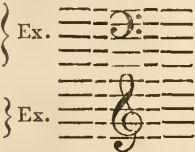
When more degrees are necessary, the spaces below or above the *Staff* are employed, and also short additional lines are used called *Leger* lines, and thus the number of degrees may be increased at pleasure: Ex.



Leger lines below. — — — — —

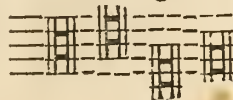
A *Clef* is a character prefixed to each *Staff* to designate the parts; which are *Base*, *Treble*, *Counter* or *Alto*, and *Tenor*.

There are but two *Clefs* used in this work, which are the *Base* and *Treble Clefs*. The *first* is confined to the *Base*, and is placed on the fourth line. In old church music it was sometimes placed on the middle line, and called the *Baritono Clef*.



The *Treble Clef* is used in the upper parts and is placed on the second line.

Another *Clef*, of one and the same form, was formerly used, for the *Tenor* and *counter Tenor* parts, and sometimes for all the upper parts, and was moveable at pleasure to any line in the *Staff*.



The *Counter* or *Alto Clef* was placed on the middle line.

The *Tenor Clef* was placed on the upper line but one, or fourth line.

When placed on the lower line it was called the *Soprano* or *Canto Clef*.

When placed on the second line it was called the *Mezzo Soprano Clef*.

When either the *Treble* or *Counter Clef*, is occasionally placed on the *base staff*, it is generally to bring down one of the upper parts to the view of the organist, and is intended only for him; it occurs sometimes also where the *base* would otherwise run to high for the *staff*.

The *Counter*, or *Alto Clef*, on the middle line, has heretofore been generally used but the *Tenor Clef* on the upper line but one has not been much used, and the others not at all with us. Latterly they have all been laid aside as useless. As it is convenient, and even necessary, for every singer to be acquainted in some measure with all the parts, and as the different *clefs* require a different application and use of the *staff*, it necessarily follows that the more *Clefs* there are used, or the more they are varied, the more the difficulty is increased to the learner.

The *Base*, which is the foundation of all harmony, should be sung by the lowest voices of men.

The *Tenor*, is designed for the higher voices of men.

The *Counter*, or *Alto*, is designed for boys, or the lowest female voices, or the highest voices of men.

This is the natural order in which the parts should stand, but it has been found convenient to place the *Treble* next to the *Base* to accommodate organists and other performers on keyed instruments, and the *Tenor* takes its place at the top. This is the order in this work.

If more parts than four are used, they are specially designated as *2d Treble*, *2d Tenor*, &c.

When the arrangement of the parts are thus understood more than two *clefs* are certainly unnecessary and inconvenient.

QUESTIONS 'TO LESSON I.

1. What is a *Staff*?
2. How many places for the *notes*, or *degrees* does it contain?
3. How are they *counted* or reckoned?
4. What is to be done when more *degrees* are wanted?
5. What are *Leger lines*? 6. What is a *Clef*?
7. How many *Clefs* are there, and what are their *names*?
8. How many *Clefs* are used in this work, and what are they called?
9. What are the respective *voices*, best suited to each *part*?
10. When there are *more* than four parts, how are they designated?

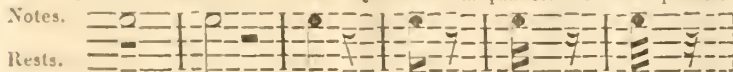
LESSON II.

OF NOTES AND RESTS.

Notes are marks or characters designed to represent sounds, and are six in number.

Rests are marks of silence, and are six in number, and take their name from their corresponding notes: Ex.

Semibreve. Minim. Crotchet. Quaver. Semiquaver. Demisemiquaver.



A *Semibreve* is a round open note; and its rest is an oblong square, placed under a line, and is called a *Semibreve Rest*; but it is also used to fill a bar or measure to every mode of time, and is therefore called also the *Bar Rest*.

A *Minim* is formed like the semibreve with the addition of a stem. Its *Rest* is like the semibreve rest, but is placed above the line, and called a *Minim Rest*.

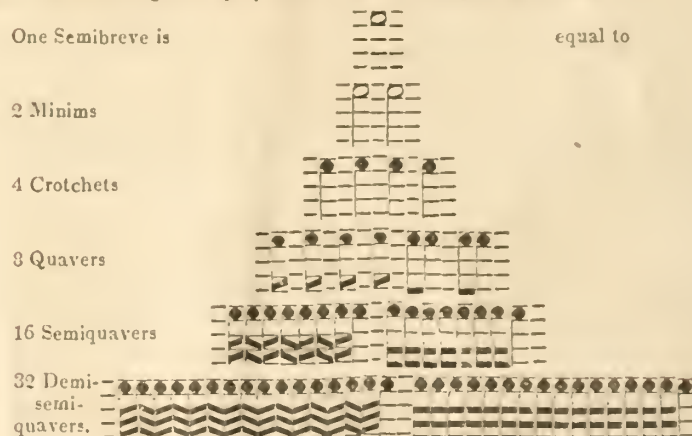
A *Crotchet* is formed like the minim, being only somewhat smaller, and its head black or opaque. Its *Rest* is a stem leaning to the left, with a hook at the top, turning to the right, and is called a *Crotchet Rest*.

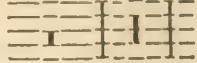
A *Quaver* is formed like the crotchet, with a hook at the stem, generally turning to the right. Its *Rest* is a stem leaning to the right, with a hook at the top turning to the left, and is called a *Quaver Rest*.

A *Semiquaver* is like the quaver, but has two similar hooks. Its *Rest* also has two hooks; and is called the *Semiquaver Rest*.

A *Demisemiquaver* is like a semiquaver, but has three similar hooks. Its *Rest* has also three hooks: and is called the *Demisemiquaver Rest*.

The following is the proportion these notes bear to each other.



It will here be seen that a minim is equal to two crotchets. A crotchet equal to two quavers, &c. The rests are equal to their corresponding notes. When the semibreve rest fills the space and unites two lines, it is called the *Breve Rest*, or *Two bar Rest*. When it fills two spaces, and connects three lines, it is called a *Four bar Rest*. Ex. 

QUESTIONS TO LESSON II.

1. What are *Notes* in music, and how many are there?
2. Will you name them? 3. What are *Rests*, and how many are there?
4. A *Crotchet* and its *Rest*? 5. A *Quaver* and its *Rest*?
6. A *Semiquaver* and its *Rest*? 7. A *Demisemiquaver* and its *Rest*?
8. How many *Minims* or other shorter notes are there in a *Semibreve*?
9. How many *Crotchets*, &c. in a *Minim*?
10. How many *Quavers*, &c. in a *Crotchet*?

13. How many *Semiquavers*, &c. in a *Quaver*?
14. How many *Demisemiquavers*, &c. in a *Semiquaver*?
15. Is a *Semibreve Rest* ever used to fill more than one measure, and how?

LESSON III.

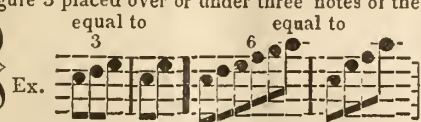
EXPLANATION OF MUSICAL CHARACTERS.

A *Point of Addition*, is a dot after a note, and adds one third to its length or duration: Ex.

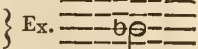


Thus a *pointed Semibreve* is as long as three minims; a *pointed Minim* as long as three crotchets; a *pointed Crotchet* as long as three quavers; a *pointed Quaver* as long as three semiquavers; and a *pointed Semiquaver* as long as three demisemiquavers.

A *Figure of Diminution*, is a figure 3 placed over or under three notes of the same kind, or a figure 6 over 6 notes; and takes away one third of their length, so that three thus marked are equal to two without the figure, or six equal only to four



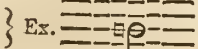
A *Flat* is the letter b placed before a note; and lowers it half a tone.



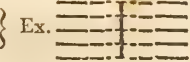
A *Sharp* is a double cross placed before a note; and raises it half a tone.



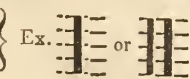
A *Natural* is a character placed before a note, to restore it to its natural sound.



A *Bar* is a perpendicular line or score, drawn through the staff to divide the music into equal measures.



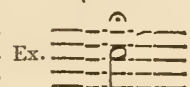
A *Double Bar* is one, or two, large perpendicular lines drawn through the staff to denote the end of a strain, or line of poetry.



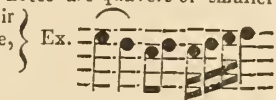
A *Brace* is a connecting line at the beginning of a piece to show how many parts move together, or compose the score.



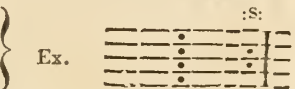
A *Hold*, or *Pause*, is a point covered by a curve line, placed over a note, and denotes that its sound may be continued at pleasure.



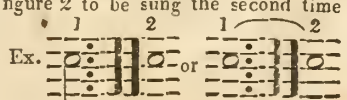
A *Slur* or *Tie*, is a curve line drawn over or under several notes, and shews that they are to be sung to one syllable.—If the notes are quavers or smaller notes, they are tied at the bottom or top of their stems by their hooks, and need no slur, or other tie, and are called *Groupes*.



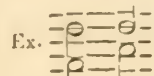
A *Repeat*, consists of dots or points placed at the end of a strain, or dots with a dotted S over them, and denotes that the strain is to be sung again.



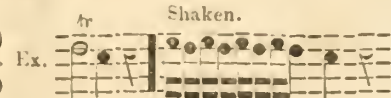
A *Double ending* consists of dots at the end of a strain, with a double bar and a figure 1 over the preceding note, and a figure 2 over the succeeding note, and signifies that the strain is to be repeated, and the note under figure 1 is to be sung the first time, and the note under figure 2 to be sung the second time omitting that under figure 1, unless they are connected by a slur, in which case they are both to be sung the second time.



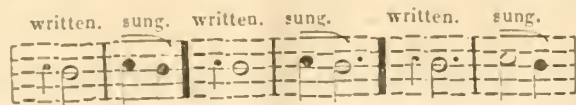
Choice Notes are notes placed on different degrees in the staff and in the same part of the measure, and may both be sung together, and each singer may choose which he pleases.



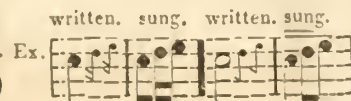
A *Trill*, or *tr.* is placed over a note, and shews that it should be shaken.



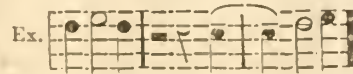
An *Appoggiatura* is a small note placed before the principal note, on an accented part of the measure, and takes a portion of its time, according to its comparative length; except the principal be a pointed note, in which case it takes the whole time of the principal, and that takes the time of the point: Ex.



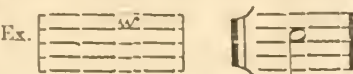
After Notes, are small notes following the principal note, on unaccented parts of the measure, and take one half of its time.



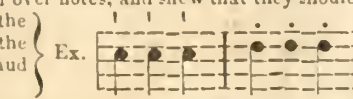
Syncopation, or *Driving Note*, is when a note begins on the weak and ends on the strong part of the measure:



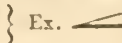
A *Direct*, is a character at the end of a staff, and shews that the first note of the next staff is on the degree where the direct stands:



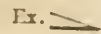
Staccato Marks are dots or marks placed over notes, and shew that they should be performed short and distinct, and are the opposite of *Legato*, which implies that the notes are to be performed in a smooth and gliding manner, at full length:



A *Crescendo* is a mark placed over the staff, to signify a gradual increase of sound:



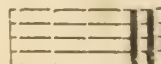
A *Diminuendo* is a mark to signify a gradual diminution of sound:



A *Swell* is a character combining the crescendo and diminuendo, and signifies a gradual increase to the middle, and then a gradual diminution to the end:



A *Signature* is the number of sharps or flats set at the beginning of a tune, which affect all the degrees on which they are placed throughout the tune, unless counteracted by naturals or otherwise. If there be no flats or sharps it is called the *Signature* of the natural key.



A *Close* denotes the end or conclusion: Ex.

QUESTIONS TO LESSON III.

1. What is a *Point of Addition*, and what are its uses?
2. What is a *Figure of Diminution*, and what are its uses?
3. A *Flat*?
4. A *Sharp*?
5. A *Natural*?
6. A *Bar*?
7. A *Double Bar*?
8. A *Brace*?
9. A *Hold or Pause*?
10. A *Shur or Tie*?
11. A *Repeat*?
12. A *Double Ending*?
13. *Choice Notes*?
14. A *Trill*?
15. An *Appoggiatura*?
16. *After Notes*?
17. *Syncopation* or *Driving Note*?
18. A *Direct*?
19. *Staccato Marks*?
20. A *Crescendo*?
21. A *Diminuendo*?
22. A *Swell*?
23. A *Signature*?
24. A *Close*?

LESSON IV.

OF THE SCALE, SOLMIZATION, AND GAMUT.

The *Scale* consists of seven original sounds, which are named from the first seven letters of the Alphabet, viz. A, B, C, D, E, F, G.

Solmization or *Solfeggio*, is the application of certain syllables to the notes which represent these sounds: which are four in number, viz. Fa, Sol, La, Mi. Some nations use seven syllables, as

ut, re, mi, fa, sol, la, si.
or, do, re, mi, fa, sol, la, si.
or, da, me, ni, po, tu, la, be.

These syllables are used by students instead of words, only while they are practising, and until they become well acquainted with the scale and the various intervals it contains.

NOTE.—a in *fa* and *la* has the sound of that letter in *far*, and i in *mi*, has the sound of e.

The *Gamut* is the application of the Letters and Syllables to the Staff. Ex.
Treble, Alto, and Tenor.

This Gamut should be perfectly understood and committed to memory, so that the student may be entirely familiar with the situation of the letters upon the staff, as these never change, but always preserve the same places; while the syllables are always changing, as will be seen hereafter.

C D E F G A B C D E F G A B C D E F G A B C
 fa sol la fa sol la mi fa sol la fa sol la mi fa sol la fa sol la mi fa sol la fa sol la mi fa

Base.

The Clefs, with their relative situation, as used in this work, will be understood from the following example, where the syllables are also applied to the letters and notes as they stand in the natural key, when there are no flats or sharps inserted.

Here it will be seen that the Base Clef stands on the line represented by F, and is called the F Clef; and the Treble Clef stands upon the line represented by G, and is called the G Clef. It will be seen that the second C in the Base, is in unison with the first C in the Alto and Tenor, and the third C in the Base, and the second in the Alto and Tenor, are in unison with the first C in the Treble; this is so, because the Treble is an octave higher than the Alto or Tenor; female voices being naturally an octave higher than those of men.

The other clef of which we have spoken, and which is now out of use, is called the C Clef, and it gives the name of C to the line on which it is placed, and all the other letters must stand in their natural relative order.

The natural order of the seven sounds on the staff is as follows:

fa sol la fa sol la mi fa fa mi la sol fa la sol fa



The above will be a good lesson for trying the voices of the students, and familiarizing them to the seven sounds of the natural scale both rising and falling.

It will be perceived that fa, sol, la, being repeated, with the addition of mi, complete the seven sounds, and the eighth comes to fa again, and constitutes what is called the octave; so that, after the seven sounds have been performed, a new series commences precisely like the first, only an octave higher, or more acute, and if the series should be repeated ever so often, they are considered as one and the same.

In the foregoing examples, which are founded upon what is termed the natural key, it will be seen that the mi, which is considered as the guiding or leading note, is on B; but it may be removed by flats or sharps at the beginning of a tune, or changed in the course of modulation, to any other place or degree in the staff. It is important, therefore, in solmization, first to ascertain where the mi is, and for that purpose the following rules should be perfectly familiar, and committed to memory.

RULE.

The natural place for my is in B; but

If B be flat mi is in	E	If F be sharp mi is in	F
If B and E be flat mi is in	A	If F and C be sharp mi is in	C
If B, E and A be flat mi is in	D	If F, C and G be sharp mi is in	G
If B, E, A and D be flat mi is in	G	If F, C, G and D be sharp mi is in	D

Having thus found the place of mi, by the application of this rule to the signature, the natural order ascending from it will be fa, sol, la, fa, sol, la, and descending will be of course, la, sol, fa, la, sol, fa, and then mi returns again either way. Of these seven original sounds two are only half tones. They are found between mi and fa and la and fa ascending. It is from these two semitones, that the necessity of modulation arises, and its principles depend upon them.

Modulation is a partial and temporary change of the key or Tonic, occurring in the course of a tune, by the introduction of incidental flats, sharps, or naturals: and these affect all the subsequent notes on the same bar or measure, and sometimes the first note, or more, in the next bar, standing on the same degree, provided the last note in the other measure stood on the degree thus affected.

QUESTIONS TO LESSON IV.

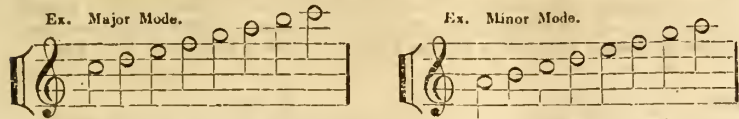
1. What is the *Scale* of Music?
2. What is *Solmization*, and what are the names of the syllables used?
3. What is the *Ganutt*?
4. How are the seven *Letters* applied to the *Treble Staff*?
5. How are they applied to the *Base Staff*?
6. What are the *Syllables* which other nations use in Solmization?
7. Do the *Letters* change their places on the Staff?
8. Do the *Syllables* change their places?
9. What *Letter* does the *Treble Clef* represent?
10. What *Letter* does the *Base Clef* represent?
11. What *Letter* does the other *Clef*, which is now obsolete, represent?
12. How do *fa, sol, la, mi*, represent the seven sounds, considering they are but four in number? 13. How is the *Octave* composed?
14. What is the name of the *leading note*?
15. What is the *natural place* of *mi*?
16. When, by flats or sharps at the beginning of a tune, the *mi* is changed to another place, by what *Rule* is its place ascertained?
17. What is the *order* of the syllables, in solmization, above and below *mi*?
18. How many *half tones* are there in the *Octave*, and where do they fall?
19. What is *Modulation*?

LESSON V.

OF MODES, TONIC OR KEY, AND INTERVALS.

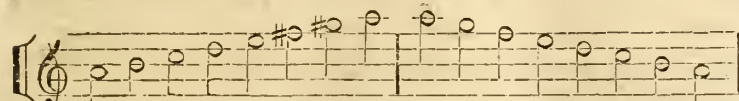
There are two modes, the *Major* and *Minor*. The *Tonic* or *Key note*, is either the first note above *Mi*, or the first note below it, according to the mode. In the *Major Mode* it is the first note above *Mi*, and is called *Fa*, as we have already seen. In the *Minor Mode* it is the first note below *Mi*, and is called *La*. In the *Major Mode* the semitones are always found between the third and fourth sounds and the seventh and eighth sounds ascending, that is, between *La* and *Fa*, and *Mi* and *Fa*, as was before stated. From the *Tonic fa*, therefore, in the *Major Mode*, we gradually ascend to the third note by two whole tones, so that the third is a *Major third*, which gives it the name of the *Major Mode*: as *Fa, Sol, La*, as may be seen in the foregoing examples. In the *Minor Mode* we ascend from the *Tonic* to the third by one whole tone, and one half tone or *Semitone*, so that the third is a *minor third*, which gives it the name of *Minor Mode*: as *La, Mi, Fa*, and the two semitones in the *Minor Octave* will therefore be found between the second and third sounds, and fifth

and sixth sounds ascending, that is, between Mi and Fa, and La, Fâ; which are the same intervals and the same tones as in the *Major Mode*: Ex.



The last note of the Base at every final close is either the first note above, or the first note below mi, that is, either Fa, or La, and thus determines the mode.

The *Minor Scale*, however, in modern music, is altered from its natural state, by sharpening the 6th and 7th from the tonic in ascending, which renders it in some measure an artificial scale: Ex.

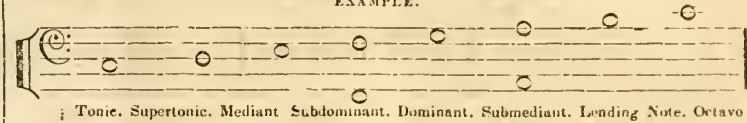


In ascending it is necessary that the seventh, as a proper leading note to the Octave or Tonic, should be sharpened, leaving an interval only of a semitone between them. Having sharpened the 7th, it becomes necessary also to sharpen the 6th, otherwise there would be a tone and a half between them, which would not preserve the scale, as it ought to be, a regular series of tones and semitones. In descending the 6th and 7th are not to be sharpened, but preserve their natural sounds, as the above example shows. This occurrence of these sharps on the 6th and 7th, does not change the key, but is called the *sign* of the Minor mode.

The seven sounds in the Octave, the eighth being the same as the first, have distinct names, from their situation and effect in the scale. The *Key Note* is called the Tonic, from its being the principal *Tone* or pitch of the Tune. The next note above, or its second, is called the *Supertonic*, from its being the next note above the Tonic. The next note above, or its third, is called the *Mediant*, from its being in the *middle* way between the Tonic and Dominant. The next above, or its fourth, is called the *Subdominant*, from its being the fifth below, as the *Domi-*

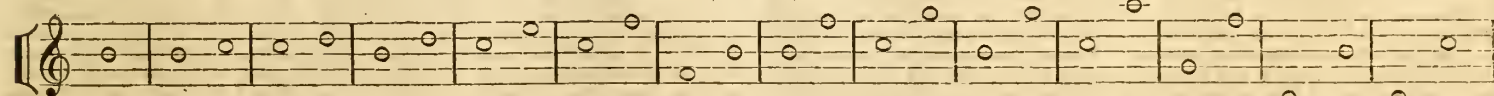
nant is the fifth above the Tonic. The next above, or its fifth, is called the *Dominant*, from its requiring the Tonic generally to be heard after it, especially at a close, and is therefore said to *govern* it. The next above, or its sixth, is called the *Submediant*, from its being in the *middle* way between the Tonic and its fifth below. The next above or its seventh, is called the *Leading or Sensible note*, from its *leading* naturally to the Tonic, and is the sharp seventh of the scale, and therefore, as has been said, is in the minor mode, necessarily sharpened in ascending. The last, or eighth, is the *Octave* to the first note, and considered the same in effect.

EXAMPLE.



An *Interval* is the distance of one note from another. There are fourteen intervals bearing distinct names, viz. The *Unison*, which is one and the same sound; as mi. 2d. The *Minor second*, which is a semitone, as from mi to fa. 3d. A *Major second*, which is a tone, as from fa to sol. 4th. A *Minor Third*, consisting of a tone and a semitone, as from mi to sol. 5th. A *Major Third*, consisting of two tones, as from fa to la. 6th. A *Perfect fourth*, consisting of two tones and a semitone, as from fa to fa. 7th. A *Sharp fourth*, consisting of three tones, as from fa below to mi. 8th. A *flat fifth*, consisting of two tones and two semitones, as from mi to the second fa above. 9th. A *Perfect fifth*, consisting of three tones and a semitone, as from fa to the second sol above. 10th. A *Minor sixth*, consisting of three tones and two semitones, as from mi to the second sol above. 11th. A *Major sixth*, consisting of four tones and a semitone, as from fa to the second la above. 12th. A *Minor seventh*, consisting of four tones and two semitones, as from sol below to the second fa above. 13th. A *Major seventh*, consisting of five tones and one semitone, as from fa, the tonic, to mi above. 14th. An *Octave*, consisting of five tones and two semitones, as from fa, the tonic below, to fa, the tonic above. The Octave, fifth, fourth, third, and sixth, are in harmony, called consonant; the second, sharp fourth, and seventh, dissonant.

EXAMPLE.



Unison. Minor second, Major second, Minor third, Major third, Perfect fourth, Sharp fourth, Flat fifth, Perfect fifth, Minor sixth, Major sixth, Minor seventh, Major seventh, Octave.
mi mi fa fa sol mi sol fa la fa fa fa mi mi fa fa sol mi sol fa la sol fa fa mi fa fa

Hence it appears that the Octave consists of five tones and two semitones, equal to twelve semitones. By including the first and last, there would appear to be 13, but it would be only counting one twice, as the first and last are the same, being Octaves to each other. There are therefore but 12 intervals, because the unison cannot properly be called an interval, and the sharp fourth, and flat fifth, although necessarily distinguished for the purposes of harmony, are

performed on keyed instruments with the same keys, and make but one interval, each containing the same number of semitones.

The *Inversion* of an interval is the placing of the lower note an Octave higher; or the upper note an octave lower, which is the same thing in effect; so that a second becomes a seventh; a third, a sixth; a fourth, a fifth; and *vice versa*.

EXAMPLE,

Inverted. Inverted. Inverted. Inverted. Inverted. Inverted.

Second. Seventh. Third Sixth Fourth. Fifth Fifth Fourth Sixth. Third. Seventh. Second.

The scale is divided into semitones by the use of flats or sharps, producing an artificial semitonic scale, as follows:

THE SEMITONIC SCALE.

Ascending by Sharps. Descending by Flats.

Ascending by Flats. Descending by Sharps.

C C# D D# E F F# G G# A A# B C B Bb A Ab G Gb F E Eb D Db C
 1 2 3 4 5 6 7 8 9 10 11 12 (13) 1 2 3 4 5 6 7 8 9 10 11 12

C Db D# Eb E# F Gb G# Ab A# Bb B#

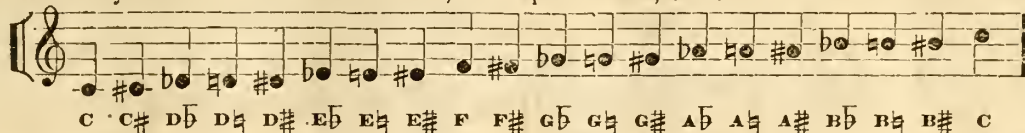
In ascending by flats, or descending by sharps, it is necessary after every flat or sharp to insert a *natural*, otherwise the sharp or flat would continue its effect, and the half tone would not be produced. Two of these are called natural semitones, as between E and F and B and C, and all the other ten are called artificial, as being changed by flats or sharps from their *natural* state. The natural semitones are sometimes called diatonic, and the artificial ones chromatic, in reference to the ancient Grecian scales.

It may be proper to observe that any two of the five whole tones, separated by an interval of one degree only, as from C to D—D to E—E to F—F to G—G to A and A to B will be brought together, to all practical purposes, either when sung or struck on keyed instruments, if the upper note of the interval be flatted, and the lower one sharped; that is, C# and D b, for instance, are the same in sound, although they stand on different degrees in the scale; and so it is with the other four.

Besides the intervals before mentioned, there are others produced by the Semitonic scale, which are called *extremes*, namely, the *extreme* or *chromatic semitone*, the *extreme sharp 2d*, the *extreme flat 3d*, the *extreme flat 4th*, the *extreme sharp 2d*, the *extreme sharp 6th*, the *extreme flat 7th*, and the *extreme*

flat 8th.—These are principally theoretic distinctions, as on keyed instruments the *extreme sharp second* is the same as the *minor third*; and the *extreme flat third*, the same as a tone containing only two degrees, and the most of the rest correspond to other *natural intervals*.

The Scale may be theoretically subdivided into smaller intervals, called quarter tones, thus :



This is altogether an imaginary division of the scale in Modern music, as the quarter tones cannot be struck on keyed instruments; and it arises from writing one and the same key as the sharp of the key below, or as the flat of the key above, that is, making, for instance, a theoretical difference of *nearly* a quarter tone between G# and A♭, or C# and D♭, &c. which to all practical purposes, are really the same.—This is called in reference to the Grecian scales, the *Enharmonic*, as that by semitones is called, the *Chromatic* division. These names and distinctions, however, have but little use or applicability in modern music.

QUESTIONS TO LESSON V.

1. How many *Modes* of time are there, and what are they called?
2. Which is the *Tonic* or *Key Note*?
3. Which is the *Tonic* or *Key Note* of the *Major Mode*?
4. What is the distinguishing character of the *Major Mode*, and why is it so called?
5. What is the distinguishing character of the *Minor Mode*, and why is it so called?
6. By what rule is it determined whether the mode be *Major* or *Minor*?
7. Is the *Minor Scale* altered from its natural state, and how?
8. Have the seven sounds or notes in the scale *distinct names*, and what are they? 9. What is an *Interval*? 10. How many *Intervals* are there?
11. What are their *names*, and which are *consonant*, and which *dissonant*?
12. How many *Tones* and *Semitones*? and how many *Semitones* are there in an *Octave*? 13. What is the *Inversion* of an interval?
14. How is the *Scale* divided into *Semitones*?
15. How many *natural Semitones* are there in the scale, and how many *artificial*? 16. Can the scale be further subdivided into smaller *Intervals*?
17. Is this subdivision a *practical one*, or only a *theoretic and imaginary one*?

LESSON VI.

OF THE REMOVAL OF THE KEY NOTE, OR TONIC, FROM ONE DEGREE TO ANOTHER IN THE SCALE, AND OF SIGNATURES.

In the scale, as we have seen, we have twelve distinct sounds, each of which may become a new *Tonic*, from which to form the scale in either mode. In order to do this, we must place sharps or flats on such notes as are necessary to bring the two *Semitones* into their proper places in the scale. This will show the utility and necessity of flats and sharps. If, for instance, you would remove your *Mi* from *B*, its natural place, to *F*, so as to bring your *tonic* to *G*, instead of *C*, its natural place, you must place a sharp on *F*: Ex.

<p>Mi in B. Tonic C.</p> <p>sol la mi fa sol la fa sol</p>	<p>Mi in F. Tonic G.</p> <p>fa sol la fa sol la mi fa</p>
<p>If you would again remove your } Mi from F to C, and place your Tonic } on D, you must place an additional } Ex. sharp on C.</p>	
<p>Mi in C. Tonic D.</p> <p>fa sol la mi fa sol la fa</p>	

It will be perceived that the syllables change their positions so as to conform to the natural order in which they should stand. And in every change by sharps the fourth above the *Tonic*, that is, its *subdominant*, must be first sharpened, and becomes the new leading note or *Mi*, and the *Dominant* becomes a new *Tonic*.

and thus sharps are regularly added by rising fifths, or what is the same thing, by falling fourths.

If you would remove your Tonic by flats, and wish to place it on F, instead of C, its natural place, you must place a flat on B, which will remove the Mi from B, its natural place, to E; and F will of course be the Tonic of the Major Mode.

EXAMPLE.

Mi in B.	Tonic C.
	
sol la mi fa sol la fa sol	sol la fa sol la mi fa

The regular changes by flats are made by flattening the Minor leading note, which renders it the subdominant or fourth of the new key in the Major Mode, and carries the Mi to the fourth above: so that flats are regularly added by rising fourths, or, what is the same thing, by falling fifths.

Wherever the Mi is placed, the Music may be either in the Major or Minor Mode. Whenever it is removed by sharps, the *Major Tonic* will be the first note above the last sharp, and the *Minor Tonic*, of course the first note below it. When it is removed by flats, the *Major Tonic* will be the fourth below, or fifth above the last flat, and the *Minor Tonic* the sixth below, or third above it; which the foregoing examples will show.

By this process it will be perceived, that the two semitones will be made to occupy their proper places in the scale. These flats and sharps are placed on their proper letters in the beginning of the staff, and are called the *Signature*, and operate through the strain or piece, unless changed or removed by naturals, as has been before stated. It is usual to place the flat or sharp, in the signature, on one line or space only, but each line or space designated by the same letter is equally affected by it: Ex.

Mi in E. Mi in A. Mi in D. Mi in G. Mi in F. Mi in C. Mi in G. Mi in D.



When the Mi is placed on G or D by sharps, being themselves sharped, they are a semitone higher than when placed there by flats, which leave them in their natural state; and there is the same difference in their Tonics.

QUESTIONS TO LESSON VI.

1. How is the *Tonic* removed? 2. How would you remove the Tonic from C to G? 3. How would you remove it to D?
4. How is the Tonic removed to F? 5. How are *removals* generally made by Sharps? 6. How are they made by Flats?
7. Where will the Tonic be in the *Major Mode*, in relation to the last sharp?
8. Where will it be in the *Minor Mode*? 9. Where will it be in relation to the last flat in the *Major Mode*? 10. Where will it be in the *Minor Mode*?
11. What is the difference in the pitch of Mi, when placed on G or D by sharps, and when placed there by flats?
12. Is there any difference in their Tonics?

LESSON VII—OF TIME.

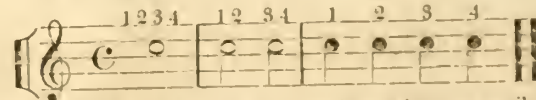
Time is the manner of regulating and measuring sound with regard to its duration, and is divided only by bars.

A *measure* is what is contained between two bars.

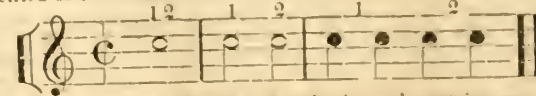
There are three *kinds* of time, viz: *Common*, *Triple*, and *Compound*.

Common Time consists of an even number of parts in each measure, and has three characters, signs or marks.

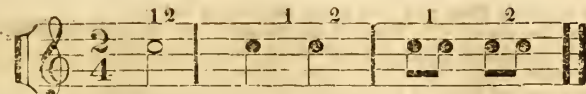
The *First* is a C, and contains one semibreve, or other notes and rests equivalent, in each measure. It has four beats or *Times* in each measure; and is accented on the first, or first and third parts of the measure: Ex.



The *Second* is a C with a bar through it, and contains one semibreve also, or its equivalent, in each measure; but has only two beats or *Times* in a measure; and is accented as the other: Ex.

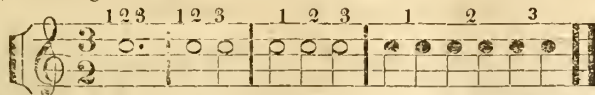


The *Third* is marked by a 2 with a 4 under it, and contains one minim, or its equivalent, in each measure; and has also two beats or *Times*, and is accented as the others. It is sometimes called *half time*: Ex.

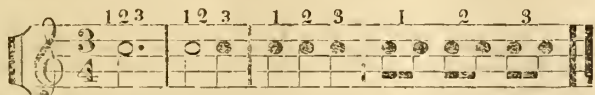


Triple Time consists of three parts in each measure, and has three characters, signs or marks.

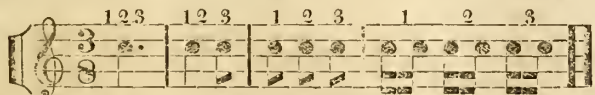
The *First* is a 3 with a 2 under it, and contains three minims in each measure, or their equivalents, and has three beats or *Times*, with the principal accent on the first, and a slight one on the last: Ex.



The *Second* is a 3 with a 4 under it, and contains three crotchets, or their equivalents, in each measure; and has three beats or *Times* in each measure, with the principal accent on the first, and a slight one on the last: Ex.

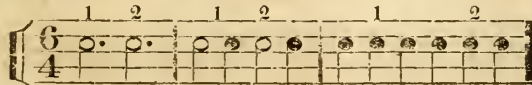


The *Third* is a 3 with an 8 under it, and contains three quavers, or their equivalents in each measure; and has also three beats or *Times*, with the principal accent on the first, and a slight one on the last: Ex.



Compound Time has even beats or *Times* in each measure, but each time has three notes, and being thus compounded of *Common* and *Triple Time*, it is called *Compound Time*. It has two characters, signs or marks.

The *First* is a 6 with a 4 under it, and contains 6 crotchets, or their equivalents, in each measure: and has two beats or *Times*, with an accent on the first part of each: Ex.



The *Second* is a 6 with an 8 under it, and contains six quavers, or their equivalents, in each measure; and has also two beats or *Times*, with an accent on the first part of each: Ex.



There are other modes of Time to be found in ancient music, and particularly in instrumental, as $\frac{5}{2}$, $\frac{2}{8}$, $\frac{3}{8}$, $\frac{1}{8}$, $\frac{2}{16}$, &c., but are not much used in modern music, and are unnecessary.

Figures, when used as the marks of time, are the fractional parts of a Semibreve, the upper one designating the number, and the lower one the kind of notes necessary to fill the measure, $\frac{3}{2}$ denotes that three halves of a Semibreve, that is, three Minims, fill a measure: $\frac{3}{4}$ denotes, that three quarters of a Semibreve, that is, three crotchets, fill the measure, &c.

The following terms are used to denote the different movements, or degrees of time, proceeding regularly from the slowest to the quickest. *Grave*, *Adagio*, *Largo*, *Lento*, *Larghetto*, *Andantino*, *Andante*, *Allegretto*, *Moderato*, *Mastoso*, *Tempo*, *Giusto*, *Allegro*, *Vivace*, *Con Spirito*, *Spiritoso*, *Con Brio*, *Presto*, *Prestissimo*. Without a Metronome, however, it will be very difficult to determine the precise movement of each, and it has been thought better, generally, in this work, not to make use of these terms, but to leave it to the discretion of the Master or Leader. The mode of time, and the sentiment and spirit of the words, will generally indicate the proper movement. And Church Tunes, which are to be performed with a great variety of Hymns and Psalms, will require often very different movements, and the general direction, which the mode alone indicates, has been thought to be sufficient. In anthems, and longer pieces, where the authors have given such directions and intimations as to the movements, they have generally been inserted.

The following examples of Time, will be good exercises for beginners, and should be made perfectly familiar to them. The mode of beating, or rather keeping time, will be directed by the Master. It is usually done with the hand, and should be openly done by every scholar, till he becomes perfectly acquainted with each kind of time, so that he can perform in exact time without any motion. The beating of time is only for learners, and for them it is absolutely necessary. No person can become a good singer without an exact knowledge of Solmization and beating of time; and after he has become so, he has no longer any occasion for them, and should lay them aside.

QUESTIONS TO LESSON VII.

1. What is *Time* as applied to Music?
2. How is it *divided*? 3. What is a *Measure*?
4. How many *kinds* of time are there, and how are they denominated?
5. What is *Common Time*, and how many characters has it?
6. What is the *First*? 7. What is the *Second*? 8. What is the *Third*?

9. What is *Triple Time*, and how many characters has it?
10. What is the *First*? 11. What is the *Second*? 12. What is the *Third*?
13. What is *Compound Time*, and how many characters has it?
14. What is the *First*? 15. What is the *Second*?
16. Are there other *kinds* of Time, not used in Modern Music?
17. What do *Figures* denote, when used as marks of Time?

LESSONS FOR THE EXERCISE OF THE VOICE.

G Major ascending and descending.

G Minor ascending and descending.

The musical exercises are presented in two columns. The left column is for G Major and the right column is for G Minor. Each column contains two systems of music. Each system consists of a vocal line (treble clef) and a piano accompaniment line (bass clef). The vocal lines include lyrics: "fa, sol, la, fa, sol, la, mi fa, fa, mi, la, sol, fa, la, sol, fa, la, mi, fa, sol, la, fa, sol, la, la, sol, fa, la, sol, fa, mi, la."

SONGS OF THE TEMPLE,

OR

BRIDGEWATER COLLECTION OF SACRED MUSIC.

ABRIDGE. C. M.

Smith.

To meditate thy precepts, Lord, Shall be my sweet employ, My soul shall ne'er forget thy word, Thy word is all my joy.

6, 6 5/4 3, 6 5, 6 4/3, 6, 6 4/7, 5 6, 6, 4/3, 6, 6 4/7

3

ABBEVILLE. C. M.

When Jesus from the tomb arose, Ascending to the skies, The liveliest hope with us he left, That we should also rise.

6 6 7 6 6 7 6 6 7 6-6 VOICE. 6 7

AINSWORTH. C. M.

Pia. For.

The lofty hill, the humble vale, With countless beauties shine; The silent grove, the awful shade, Proclaim thy pow'r divine.

6 5 6 7 6 6 7 6 6 7 6 6 7 6 6 7 6 6 7

Jesus, with all thy saints above, My tongue would bear her part, Would sound aloud thy saving love, And sing thy bleeding heart.

6 6 6 6 5 4 3 6 6 6 7

ARUNDEL. C. M.

All glory be to God on high, And to the earth be peace, God will henceforth from heav'n to men, Begin and never cease.

6 6 5 6 7 #6 6 7 6 4 6 7

BANGOR. C. M.

Return, O God of love, return, Earth is a tiresome place, How long shall we, thy children, mourn, Our absence from thy face

8 7 5 6 6 6 4 5 8 7 6 6 4

Detailed description: This is a four-staff musical score for the hymn 'Bangor'. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature has one flat (B-flat) and the time signature is common time (C). The lyrics are written below the vocal staves. The piano part includes numerical figures such as 8 7, 5 6, 6 6, 4 5, 8 7, 6 6, and 4, which likely represent chord progressions or fingerings.

BARBY. C. M.

Hope looks beyond the bounds of time, When, what we now deplore, Shall rise in full im - mortal prime, And bloom to fade no more.

6 3 6 7 7

Detailed description: This is a four-staff musical score for the hymn 'Barby'. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature has one flat (B-flat) and the time signature is common time (C). The lyrics are written below the vocal staves. The piano part includes numerical figures such as 6, 3, 6 7, and 7, which likely represent chord progressions or fingerings.

BELMONT. C. M.

Soft.

See Israel's gen - tie Shepherd stands, With all en - gag - ing charms; Hark! how he

6/4 5/3 6/4 3 7

Loud

calls the ten - der lambs. And folds them in his arms. And folds them in his arms.

Org. 6 6/4 3 Voice. 6 5 6 5 6 4 7

BEDFORD. C. M.

Wheal.

The heav'ns declare thy glory, Lord, Which that alone can fill: The firmament and stars express Their great Creator's skill.

6 6 $\frac{4}{3}$ 6 6 5 $\frac{4}{3}$ 6 6 $\frac{4}{3}$ 6 8 7

BLANDFORD. C. M.

D. Purcell.

Awake, my soul, arise, my tongue, Prepare a tuneful voice; In God, the life of all my joys, Aloud will I rejoice.

6 6 $\frac{4}{3}$ 8 7 6 5 6 $\frac{4}{3}$ 6 6 8 7 6 6 $\frac{4}{3}$ 7

BOWERBANK. C. M.

Soft.

Where'er I turn my gazing eyes, Thy radiant footsteps shine ; Ten thousand pleasing

7
4
2

6
4

5
3

6

6
4

7

Org.

Loud.

wonders rise, Ten thousand pleasing wonders rise, And speak the hand di - vine.

6

6
4

5
3

Voice

6

BRATTLE STREET. C. M.

Pleycl.

While thee I seek, protecting pow'r, Be my vain wishes still'd, And may this consecrated hour With better hopes be fill'd.

6— 6 3 4 3 6— 7 5 6 6 7

Pia.

For.

Thy love the pow'r of thought bestow'd, To thee my thoughts would soar: Thy mercy o'er my life has flow'd, That mercy I adore.

6 7 7 6 7-7 6 3 4 3 5 6 6 7

While shepherds watch'd their flocks by night, All seated on the ground, The angel of the Lord came down, And glory shone around.

BROOKS. C. M.

M. P. King.

As pants the hart for cooling streams, When heated in the chase, So longs my soul, O God, for thee, And thy refreshing grace.

BROOMSGROVE. C. M.

Dr. Green.

My God, I cry with ev'ry breath, For some kind pow'r to save, To break the yoke of sin and death, And thus redeem the slave.

5 # 6 7 # # 7 6 5 - 6 6 5 7 6 # # 6 7 #

BURFORD. C. M.

H. Purcell.

How shall the young secure their hearts, And guard their lives from sin; Thy word the choicest rules imparts, To keep the conscience clean.

6 # # # 6 6 # # # 6 6 6 5

Musical score for "CAMBRIDGE. C. M." in G major (one sharp) and common time. The score consists of four staves: two treble clefs and two bass clefs. The lyrics are: "Come, holy Spirit, heav'nly Dove, With all thy quick'ning pow'rs; Come, shed abroad a Saviour's love, And that shall kindle ours. And that, &c. And that, &c."

Performance markings include *P.* (Piano) and *F.* (Forte) in the second staff, and *Tasto.* (Tasto) in the fourth staff. Fingering numbers (7, 6, 6, 8, 7, 7, 6, 6, 8, 7) are provided for the bass line.

CANTERBURY. C. M.

Musical score for "CANTERBURY. C. M." in D major (two sharps) and common time. The score consists of four staves: two treble clefs and two bass clefs. The lyrics are: "Why do we mourn departing friends, Or shake at death's alarms! 'Tis but the voice that Jesus sends, To call them to his arms."

Fingering numbers (6 5, 7, 7, 6 5, 8 7, 6 5, 7, 7) are provided for the bass line.

Duet. Trebles.

O God of hosts, the mighty Lord, How lovely is the place, Where Thou, enthron'd in glory, show'st

5 6 7 6 5 6 6 4

Org.

The brightness of thy face. Where Thou, enthron'd in glory, show'st The brightness of thy face.

For.

7 6 5 9 8 7 6 5 6 3 3 Voice. — 6 — 8 7 — 6 — 7 6 7

CHARMOUTH. C. M.

Dr. Wainwright.

My Saviour, my Al - mighty Friend, When I begin thy praise, Where will the glowing numbers end, The numbers of thy grace.

7 6 4 7 6 3 6 6 5 4 3 6 5 6 6 4 3 5 6 5 4 3 6 4 7

CHESTERFIELD. C. M.

Dr. Haweis.

Lord, when my raptur'd thought surveys, Creation's beauties o'er, All nature joins to teach thy praise, And bid my soul rejoice.

6 7 6 8 7 6 #6 4 3 6 7 # 6 4 3 6 6 8 7

CLIFFORD. C. M.

2d Treble or Tenor.

Hark! the glad sound! the Saviour comes! the Saviour promis'd long, Let ev'ry heart pre - pare him

6 $\frac{5}{3} \frac{6}{4} \frac{7}{5}$ $\frac{6}{4} \frac{5}{3}$ 6 5 6 6 7 $\frac{5}{3} \frac{6}{4} \frac{7}{5}$ =

Org. or Voice. 5 6 — 7 $\frac{5}{3} \frac{6}{4} \frac{7}{5}$ =

Pia.

room, Let ev' - ry heart pre - pare him room, And ev'ry voice a song, And ev' - ry voice a song.

For.

$\frac{6}{4} \frac{5}{3}$ $\frac{6}{4} \frac{5}{3}$ — 5 $\frac{6}{4} \frac{5}{3}$ Voice. 6 6 5 6 $\frac{6}{4} \frac{5}{3}$

Hark! the glad sound, the Saviour comes, The Saviour promis'd long; Let ev' - ry

6 6 4 3 6 5 4 3 6 6 7 6

heart a throne prepare, And ev'ry voice a song, And ev' - ry voice a song.

6 5 6 5 4 3 6 5 6 4 7 6

Awake, my soul, stretch ev'ry nerve, And press with vigour on ; A heav'nly race demands thy zeal, And an immortal crown. And an immortal crown.

COLCHESTER. C. M.

Lord, in the morning thou shalt hear, My voice ascending high: To thee will I direct my pray'r, To thee lift up mine eye.

Behold the glories of the Lamb, Amid his Father's throne, Prepare new honours

for his name, And songs before unknown, And songs before unknown.

- 5 - 6 5 6 7 6 5 6

4 3 4 6 5 6 5 8 7 6 7

4 3 4 6 5 6 5 8 7 6 7

EDDINGTON. C. M.

Soft.

Shepherds, rejoice, lift up your eyes, And send your fears a - way, News from the region of the skies,

4 3 6 6 5 6 5 8 7 6 3 7

Loud.

Soft.

Loud.

Sal - va - tion's born to - day. News from the region of the skies, Sal - va - tion's born to - day.

6 4 7 6 4 3 3 4 7 6 6 3 6 6 6 5 7

ELLINGHAM. C. M.

Musical score for 'ELLINGHAM' in 3/2 time. It consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves. The lyrics are: "In thee, my God, is all my hope, My comfort all in thee; Whilst here I feel thy mercy nigh, I know thou guardest me." The piano part includes figured bass notation below the bottom staff.

In thee, my God, is all my hope, My comfort all in thee; Whilst here I feel thy mercy nigh, I know thou guardest me.

7 6 6 6 5 6 6 6 6 6 6 6 6 6 6 7

EDWARDS'. C. M.

Musical score for 'EDWARDS' in 3/2 time. It consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves. The lyrics are: "The spacious earth is all the Lord's, The Lord's her fulness is; The world and they that dwell therein, By sov'reign might are his." The piano part includes figured bass notation below the bottom staff.

The spacious earth is all the Lord's, The Lord's her fulness is; The world and they that dwell therein, By sov'reign might are his.

6 6 5 6 6 6 6 7 6 6 6 6 5 6 5 6 6 6 7

Hence from my soul, sad thoughts be gone, And leave me to my joys, My tongue shall triumph in my God, And make a joyful noise.

6 6 $\frac{6}{4}$ 7 6 $\frac{4}{3}$ $\frac{6}{4}$ 5 6 6 $\frac{6}{7}$

Pia. Cres. For. Pia. For.

Darkness and doubts have veil'd my mind, And drown'd my head in tears, Till sov'reign grace with shining rays Dispell'd my gloomy fears, Dispell'd my gloomy fears.

6 $\frac{4}{3}$ $\frac{4}{3}$ 6 6 $\frac{6}{7}$ $\frac{6}{7}$ $\frac{6}{7}$

O render thanks and bless the Lord; Invoke his ho - ly name: Acquaint the nations

6 6 8 7 6 5 6 5 6 6 8 7 6

Detailed description: This system contains the first 12 measures of the piece. It features a vocal line with lyrics and a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The piano part includes fingering numbers (6, 8, 7, 6, 5, 6, 6, 8, 7, 6) and a trill symbol (tr) under the final measure.

For. with his deeds, His matchless deeds pro - claim. His matchless deeds pro - claim.

5 6- 6-5 6 6 6 6 6 6 6 8 7

Detailed description: This system contains the final 12 measures of the piece. It begins with the word 'For.' above the first measure. The vocal line continues with the lyrics 'with his deeds, His matchless deeds pro - claim. His matchless deeds pro - claim.' The piano accompaniment includes fingering numbers (5, 6-, 6-5, 6, 6, 6, 6, 6, 6, 6, 8, 7) and ends with a double bar line. The key signature and time signature remain consistent with the first system.

FUNERAL HYMN. C. M.

Dr. Miller.

The righteous souls that take their flight, Far from this world of pain, In God's paternal bosom blest, For - ev - er shall remain.

#6 6 6 # 6 7 6 # 6 4/3 87 # # 6 65 6 87

SAVOY. C. M.

Moderato e staccato.

Who is the King of glory? who? The Lord, for strength renown'd: In battle mighty; o'er his foes E - ternal victor crown'd.

6 6 9 8 / 7 6 6 5 / 4 3 6 # 4/2 6 6 87 6 7

mf *P. Duet.*

Give me the wings of faith to rise With - in the veil and see, The saints a - bove, how great their joys,

6 6 5 6 7 6 5 6 7

Org.

Chorus.

How bright their glories be. The saints a - bove, how great their joys, How bright their glories be.

Voice. b7 6 7 6 6 6 7

My God, my portion, and my love, My ever - lasting all, I've none but thee in heav'n above, Or on this earthly ball.

6 7 6 8 7 6 4/3 5 4/3 6 4/3 6 6 6 6 7

HILTON. C. M.

mf The heav'ns declare thy glory, Lord, Which that a - lone can fill ; *P.* The firmament and stars express, *F.* Their great Creator's skill.

6 5 6 4 6 7 6 5 6 6 5 6 4 6 4 6 4 3 5 6 4 6 6 4 6 7

Blest is the man who shuns the place, Where sinners love to meet; Who fears to tread their wicked ways, And hates the scoffer's seat.

4 3 6 6 4 3 5 5 5 6 6 6 6 4 4 3 6 6 4

KENDALL. C. M.

Clark.

Lord, when together here we meet, And taste thy heav'nly grace, Thy smiles are so di - vine - ly sweet, We're loth to leave the place.

6 6 7 7 6 6 7 6 6 7

LANESBOROUGH. C. M.

45

Ear - ly, my God, with - out de - lay, I haste to seek thy face; My thirsty spirit

6 6 6 6 7 6 7 4/2 6 #4/3

faints a - way, My thirs - ty spirit faints a - way, With - out thy 'cheering grace.

6 4 5 #4 Org. Voice. 6 6 6 7

LINCOLN. C. M.

Coombs.

Blest be the dear u - nit - ing love, That will not let us part; Our bodies may far off remove; We still are one in heart.

LONDON. C. M.

Dr. Croft.

O holy, holy, holy Lord, Whom heav'nly hosts obey, The world is with thy glory fill'd, Of thy ma - jestic sway.

MARTYRS. C. M.

The year rolls round and steals away, The breath that first it gave; Whate'er we do, where'er we be, We're hast'ning to the grave

♩ ♩6 ♩ 7 ♩ ♩6 ♩6 ♩ 6 6 7

Detailed description: This is a musical score for the hymn 'Martyrs'. It consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is two flats (Bb and Eb), and the time signature is 3/2. The lyrics are written between the second and third staves. The piano part includes figured bass notation below the notes.

MEAR. C. M.

Sing to the Lord, ye distant lands, Ye tribes of ev'ry tongue: His new discover'd grace demands, A new and nobler song.

6 # 87

Detailed description: This is a musical score for the hymn 'Mear'. It consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#), and the time signature is 3/2. The lyrics are written between the second and third staves. The piano part includes figured bass notation below the notes.

Musical score for Handel's 'Messiah'. The score consists of four staves. The top two staves are vocal lines in treble clef, and the bottom two are piano accompaniment in bass clef. The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are: "I know that my Redeemer lives, And ever prays for me; Salvation to his saints he gives, And life and lib - er - ty." Below the piano part, there are figured bass notations: 6 7, 7, 6 6 5, 5 4, 5, 6 6 7, 4/3, 6, 6 5, 7.

MATHER'S. C. M.

Mather.

Musical score for Mather's 'Messiah'. The score consists of four staves. The top two staves are vocal lines in treble clef, and the bottom two are piano accompaniment in bass clef. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: "Thy favour, Lord, is all we want, Here would our spirit rest; O seal the rich, the boundless grant, And make us fully blest!" Below the piano part, there are figured bass notations: 6 7, 8 7, 6, 6 4, 3 7, 6, 6 6 3, 6, 6 8 7.

MILFORD. C. M.

Pia.

Our quicken'd souls a - wake and rise From their long sleep of death; To heav'n - - ly

5 6 5 9 8 6 8 7 6 7 6 6 8 7 Org.

For.

things we turn our eyes, And praise em - ploys our breath, And praise em - ploys our breath.

7 6 5 6 4 3 6 6 6 4 3 6 6 5 3 6 6 5 7 6 6 6 4 7

Voice.

7

NAZARETH. C. M.

See, Israel's gentle Shepherd stands, With all-en-gaging charms; Hark, how he calls the tender lambs, And folds them in his arms.

The musical score for 'NAZARETH' consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/2. The lyrics are written below the vocal staves. The piano part includes figured bass notation: 6 7, 6, 6 7.

NEWTON. C. M.

T. Jackson.

In every joy that crowns my days, In every pain I bear, My heart shall find de-light in praise, Or seek relief in prayer.

The musical score for 'NEWTON' consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one flat (Bb) and the time signature is 3/2. The lyrics are written below the vocal staves. The piano part includes figured bass notation: 6 6, 6 5, 6 8 7, 6 8 7, 6 6, 6 5, 6 7.

How shall we praise th'eternal God, That in - fi - nite unknown? Who can ascend his high abode, Or venture near his throne?

6 6 6 6 5 6 6 F 6 6 87

PENROSE. C. M.

Tucker.

Know that his kingdom is supreme; Your lofty thoughts are vain; He calls you Gods, that awful name, But ye must die like men, But ye must die like men.

7 6 87 6 6 5 6 6 6 5 4 3 6 6 6 7

STOW. C. M.

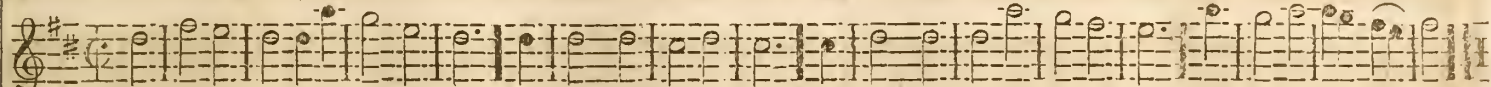
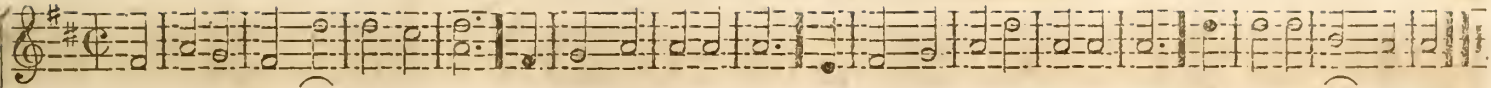
How blest is he, who ne'er consents By ill ad - vice to walk; Nor stands in sinners' ways nor sits Where men profanely talk.

6 6 6 7 6 6 6 4 6 - 6 4 6 6 7

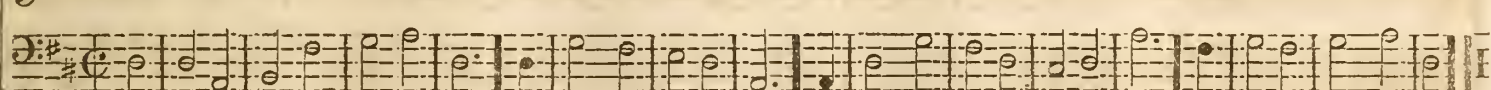
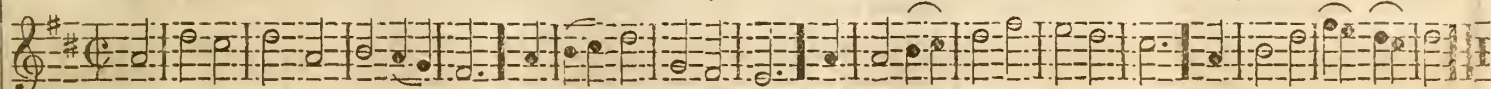
WARWICK. C. M.

My soul, come medi - tate the day, And think how near it stands, When thou must quit this house of clay, And fly to unknown lands.

6 5 4 5 7 6 6 6 7 6 5 6 7 5 6 5 6 6 6 4 7

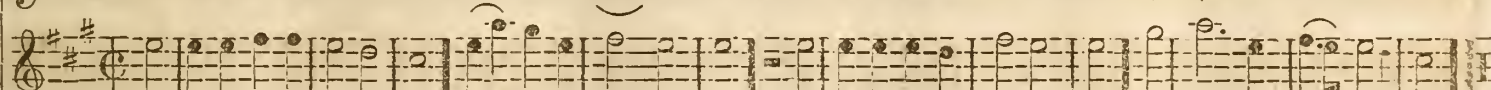
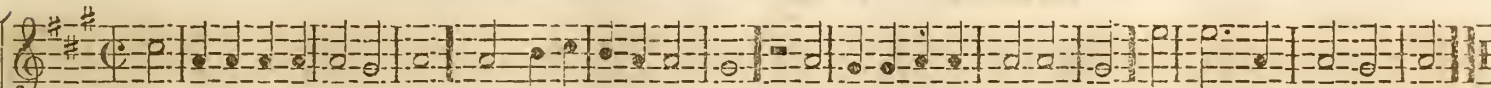


O Thou, to whom all creatures bow, Within this earthly frame, Thro' all the world how great art thou, How glorious is thy name.

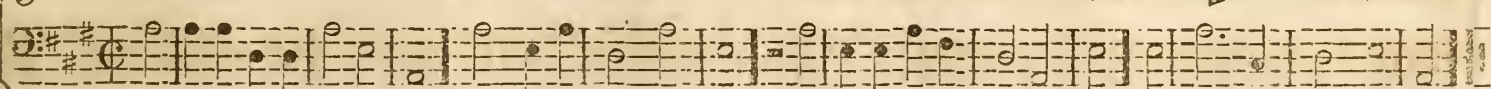
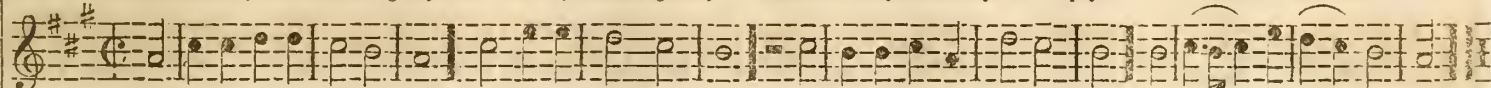


7 6 8 7 6 4 3 6 6 5 6 6 9 8 6 5 7 6 4 3

PETERBOROUGH. C. M.



Once more, my soul, the rising day, Salutes my waking eyes; Once more, my voice, thy tribute pay, To him that rolls the skies.



7 6 5 6 6 8 7

Duet.

Come, happy souls, approach your God, With new melodious songs. Come, tender to almighty love, The tribute of your tongues. The tribute of your tongues.

6 5 6 6 7 6 4 6 5 6 6 5 6 6 5 Org. Voce. 6 5 6 6 7

ORFORD. C. M.

Animato.

All hail, the pow'r of Jesus' name, Let angels prostrate fall, Bring forth the royal di - a - dem And crown him Lord of all.

6 6 6 5 6 5 6 5 6 7 6 6 6 5 6 5 6 6 5 6 6 6 5 6 6 3

Lento.

Musical score for 'PRINCETON' in G major, 3/2 time, marked Lento. The score consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves. The lyrics are: "Hear, O my God, in mercy hear, Attend my plaintive cry; Be thou, my gracious helper near, And bid my sorrows fly." The piano part includes figured bass notation below the bass line.

ROCHESTER. C. M.

Musical score for 'ROCHESTER' in D major, 3/4 time. The score consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves. The lyrics are: "God, my supporter and my hope, My help for - ever near, Thine arm of mercy held me up, When sinking in des - pair." The piano part includes figured bass notation below the bass line.

There is a fountain, fill'd with blood, Drawn from Immanuel's veins, And sinners, plung'd beneath that flood, And

6 5 4 3 2 1 2 3 4 5 6 7 8 9 10 11 12

sinners, plung'd beneath that flood, Lose all their guilty stains, Lose all their guilty stains.

6 4 3 2 1 2 3 4 5 6 7 8 9 10 11 12

T. S.

Now to draw near to thee, my God, Shall be my sweet em - ploy ; My tongue shall sound thy

6 7 6 7 6 5 6 6 6 5 6 4 3 6 7 6

works a - - broad, And tell the world my joy. And tell the world my joy.

6 6-5 4-3 6 7 4 5 6 6- 6 4 7

To celebrate thy praise, O Lord, I will my heart prepare; To all the list'ning world thy works, Thy wond'rous works declare.

6 6 2 7 7 8 8 7 6 4 3 4 6 4 3 8 7 7

St. MARTIN's. C. M.

Smith.

O thou, to whom all creatures bow, Within this earthly frame, Thro' all the world how great art thou, How glorious is thy name.

5 6 5 4 3 6 5 6 4 6 5

“ Let heav'n arise, let earth appear,” Said the Al - mighty Lord ; The heav'ns arose, the earth appear'd, At his ere - at - ing word.

6 6 6 5 # 6 6 6 6 6 6 6 7

Thick darkness brooded o'er the deep; God said, “ Let there be light;” The light shone round with smiling ray, And scatter'd ancient night.

6 6 5 # 6 6 # 5 6 6 8 7 6 6 7

The various months thy goodness crowns, How beautiful are thy ways! The bleating

6 #6 6 5 6 6 4 4 3 6 6 6 6 7 5 6 7

And shepherds shout, And shepherds shout thy praise.

flocks spread o'er the downs, And shepherds shout, And shepherds shout, And shepherds shout thy praise.

6 6 6 6 5 3 7 6 6 6 7

Thee we adore, Eternal Name, And humbly own to thee, How feeble is our mortal frame, What dying worms are we.

4 6 7 6 6 7 6 6 6 6 6 6 6 7

SHOREDITCH. C. M.

My flying years time urges on, What's human must decay; My friends, my youth's companions, gone, Can I expect to stay?

6 6 3 4 6 5 6 8 7 6 4 * 6 6 5 7

Tenor or Second Treble.

When glim'ring life re - signs its flame, Thy praise shall tune my breath; The sweet re - mem - brance

5 6 6 5 6 5 6 6 7 6 4 3 6 7 6 7 6

Shall gil - - - - - d

of thy name, The sweet re - mem - brance of thy name, Shall gild the shades of death.

Shall gil - - - - - d

3 6 4 7 4 3 6 5 9 6 5 6 6 6 7

Shall gild

Soon shall the glorious morn - ing come, When all thy saints shall rise, And cloth'd in

6 6 7 6 6 6 7 5 6 Organ. 8 7 6 4

their im - mor - tal bloom, At - tend thee to the skies. At - tend thee to the skies.

6 5 6 8 7 6 5 3 Voice. - 6 4 5 4 4 3 6 6 6 4 7

With pitying eyes the Prince of grace, Be-held our helpless grief; He saw, and (O a-

6 6 5 6 6 8 7 3 4 6 # - 5 6 6 4 5 6 4

mazing love,) He came to our re-lief. Hal-le-lujah, Hal-le-lujah, Hal-le-lu-jah, A-men.

7 5 6 6 5 6 7 6 5 6 6 7

WALLINGFORD. C. M.

Time, like an ever - rolling stream, Bears all its sons away ; They fly forgot - ten as a dream, Dies at the op'ning day.

5 # 6 7 # 7 5 # 6 # 8 7 6 7 #

NOTTINGHAM. C. M.

Jer. Clark.

Sing to the Lord, Jehovah's name, And in his strength rejoice ; When his salvation is our theme, Ex - alt - ed be our voice.

6 4 3 6 5 - 6 # 6 9 8 6 7

Lento.

And let this feeble body fail, And let it faint or die, My soul shall

quit the mournful vale, And soar to worlds on high, And soar to worlds on high.

6 6 7 6 - 6 3 6 5 8 7 6

p. F.

6 5 6 4 5 6 6 7

How large the promise, how divine, To Abr'ham and his seed; I'll be a God to thee and thine,

7 5 7 6 5 6 4 3 5 6 7 5 7 6

Sup - ply - ing all their need. I'll be a God to thee and thine, Sup - ply - ing all their need.

6 4 3 6 6 4 8 7 4 3 6 4 7

Cantabile.

Has God for-ev-er east us off? Withdrawn his favour quite? Are both his mercy and his truth, Re-tired to endless night?

6 6 5 6 7 6 6 5 6 5 Org. 7 6 5 7 6 5 6 Voice. 6 6 7

WINDSOR. C. M.

Kirby.

My God, how many are my fears! How fast my foes increase! Their number, how it multiplies! How fatal to my peace.

6 8 7 8 7

CHILMARK. C. M.

The first system of musical notation for 'CHILMARK' consists of two staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom staff is an alto clef with the same key signature and time signature. The music features a melody in the upper voice and a supporting bass line in the lower voice, with various rests and note values.

Soon as the morn the light reveals, Thy praises tune my tongue ; And when the ev'ning shade prevails, Thy love is all my song.

The second system of musical notation for 'CHILMARK' consists of two staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom staff is a bass clef with the same key signature and time signature. The music continues the melody and bass line from the first system, ending with a double bar line.

YORK. C. M.

Milton.

The first system of musical notation for 'YORK' consists of two staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The bottom staff is an alto clef with the same key signature and time signature. The music features a melody in the upper voice and a supporting bass line in the lower voice.

Jesus, the Friend of sinners, calls, With pity in his eyes ; And warns them of the dang'rous foes, That all around them rise.

The second system of musical notation for 'YORK' consists of two staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The bottom staff is a bass clef with the same key signature and time signature. The music continues the melody and bass line from the first system, ending with a double bar line.

CAMERON. C. M.

Lento.

Now shall my inward joys arise, And burst into a song. Almighty love inspires my heart, And pleasure tunes my tongue.

3 0 6 6 7 6 6 5 4 3 6 6 6 7

OVERTON. C. M.

Tenor or 2d Treble.

Sweet to rejoice in lively hope, That when my change shall come, Angels will hover round my bed, Angels will hover round my bed, And waft my spirit home.

6 8 7 6 7 5 6 4 3 6 5 6 6 6 5 4 3 6 5 6 6 7

SABBATH. C. M.

Soave.

Inst. 2d Treble.

Inst. 1st Treble.

Voice.

Sweet Sabbath, blessed day of days! Most precious of the sev'n; When all is rest, and

Org.

Voice.

7 6 6 7

Org.

Voice.

peace, and praise, Earth most re - sem - bles heav'n. Earth most re - sem - bles heav'n.

Voice.

8 7 8 7 6 5 7 6 6 7

3 2 6 5 4 3

4 4

Detailed description: This is a musical score for a hymn titled 'Sabbath, C. M.' on page 75. The score is arranged for voice and organ. It consists of two systems of music. The first system includes a vocal line and two instrumental parts: Organ and 2nd Treble. The vocal line begins with the lyrics 'Sweet Sabbath, blessed day of days! Most precious of the sev'n; When all is rest, and'. The second system continues the vocal line with 'peace, and praise, Earth most re - sem - bles heav'n. Earth most re - sem - bles heav'n.' The organ part provides accompaniment throughout. The score includes various musical notations such as treble clefs, a key signature of one sharp (F#), and time signatures of 7/6 and 6/4. There are also numerical figures (8 7 6 5 7 6 6 7 and 3 2 6 5 4 3) placed below the vocal line, likely indicating fingerings or chord positions. The word 'Soave.' is written above the first staff, and 'Inst. 2d Treble.' is written above the second staff.

TREMONT. C. M.

Lento. *Allegretto.*

Since I have placed my trust in God, A refuge always nigh, Why should I like a

Duet. *Tutti.*

To distant mountains fly.

tim' - rous bird, To dis - tant mountains fly, To dis - tant moun - tains fly.

6 6 6 7 6 6 5 6 5 4 3 5 4 6

6 5 4 3 6 6 6 7

MOUNT SINAI. C. M.

Keep silence, all cre - a - ted things, And own your Maker's nod: My soul stands trembling while she sings The honors of her God.

6 7 7 6 6 6 7 tr 6 6 7

4 4 4 4

Detailed description: This system contains the first four staves of the musical score. The top two staves are vocal parts in G major (one sharp) and common time. The bottom two staves are piano accompaniment. The lyrics are written below the vocal staves. Fingerings are indicated by numbers 6, 7, and tr (trill) under the notes.

Tenor or 2d Treble.

Life, death, and hell and worlds unknown, Hang on his firm decree, He sits on no precarious throne, Nor borrows leave to be, Nor borrows leave to be.

tr 6 tr 6 6 4 5 6 - 4 3 = Org. 6 6 5 6 Voice. 6 4 7

4 4 4 4 4 4 4 4

Detailed description: This system contains the second four staves of the musical score. The top two staves are vocal parts, with the first staff specifically labeled 'Tenor or 2d Treble'. The bottom two staves are piano accompaniment. The lyrics are written below the vocal staves. Fingerings and performance markings like 'Org.' and 'Voice.' are present.

SUFFOLK. C. M.

Tenor or 2d Treble.

Joy to the world, the Lord is come, Let earth receive her King, Let ev'ry heart prepare him room, And heav'n and nature sing, And heav'n and nature sing.

6 6 7 6 5 3 6 5 4 3 Org. 6 5 4 3 8 6 5 4 3 6 7 6 5 4 3 Voce. 6 5 6 7

Mesto.

ZOAR. C. M.

And must my body faint and die? And must this soul remove? Oh, for some guardian angel nigh, To bear it safe above.

* 6 * - 6 6 5 4 3 * 6 - 6 * * - 6 6 7 * * - 6 6 7

On wings of faith and strong desire, O may our spirits daily rise, And reach at last the shining choir In the bright mansions of the skies.

6 6 #6 $\frac{4}{3}$ 6 $\frac{4}{3}$ 6 6 5 6 5 7 6 - $\frac{4}{2}$ 6 6 6 6 6 $\frac{6}{4}$ 7

ALDRIDGE. L. M.

God is the refuge of his saints, When storms of sharp distress invade; E'er we can offer our complaints, Behold him present with his aid.

6 6 $\frac{4}{3}$ 6 6 $\frac{4}{3}$ 6 $\frac{4}{3}$ #6 6 6 5 $\frac{4}{3}$ 6 8 7

God of the Sabbath, hear our vows, On this thy day, in this thy house ;

7 6 6 6 7 6 7#6 5 6 4 4

And own, as grateful sacrifi - ce, The songs that in thy tem - ple rise.

6 6 4 6 6 6 6 5 4 6 6 7

The King of saints, how fair his face, A - dorn'd with maj - es - ty and grace!

6 6 7 5 4 2 T. S.

Detailed description: This system contains the first four staves of music. The top staff is a treble clef with a common time signature. The second staff is a treble clef with a common time signature. The third staff is a treble clef with a common time signature. The bottom staff is a bass clef with a common time signature. The lyrics are written below the second and third staves. The numbers 6, 6, 7, 5, 4, 2 are positioned below the bottom staff, and 'T. S.' is positioned below the fifth measure of the bottom staff.

He comes with blessings from a - bove, And wins the na - tions to his love.

6 11 6 3 6 5 6 6 7

Detailed description: This system contains the next four staves of music. The top staff is a treble clef with a common time signature. The second staff is a treble clef with a common time signature. The third staff is a treble clef with a common time signature. The bottom staff is a bass clef with a common time signature. The lyrics are written below the second and third staves. The numbers 6, 11, 6, 3, 6, 5, 6, 6, 7 are positioned below the bottom staff.

Thou, whom my soul ad - - mires, a - bove All earth - ly joys, all earth - ly love,

The first system of the musical score consists of four staves. The top staff is a treble clef with a 3/2 time signature. The second staff is a treble clef with a 5/2 time signature. The third staff is a treble clef with a 3/2 time signature. The bottom staff is a bass clef with a 3/2 time signature. The lyrics are written below the second and third staves. The music features various notes, rests, and phrasing slurs. The bottom staff includes figured bass notation: ♯, 6, 5, 6, 7, ♯, 6, ♯, ♯, 6, 6, 4, ♯.

Tell me, dear Shep - herd, let me know, Where do thy sweetest pastures grow

The second system of the musical score consists of four staves. The top staff is a treble clef with a 3/2 time signature. The second staff is a treble clef with a 5/2 time signature. The third staff is a treble clef with a 3/2 time signature. The bottom staff is a bass clef with a 3/2 time signature. The lyrics are written below the second and third staves. The music features various notes, rests, and phrasing slurs. The bottom staff includes figured bass notation: ♯, 6, 5, ♯, 6, ♯, 6, 6, 4, ♯.

Now let our mournful songs record, The dying sorrows of our Lord; When he complain'd in tears and blood, As one forsaken of his God.

— 6 5 3 6 6 # — # 6 6 # 6 6 5

BATH L. M.

Come hither, all ye weary souls, Ye heavy laden sinners, come; I'll give you rest from all your toils, And raise you to my heav'nly home.

6 8 7 # 6 4 3 6 6 — 6 8 7

Musical score for the hymn "I know that my Redeemer lives." The score consists of four staves. The first two staves are vocal parts, and the last two are piano accompaniment. The key signature has one flat (B-flat), and the time signature is common time (C). The lyrics are: "I know that my Redeemer lives," What comfort this sweet sentence gives! He lives, he lives, who once was dead, He lives, my ever living head.

Fingerings for the piano accompaniment are indicated below the notes: 6 5 6, 8 7, 6, 6 6, 6 4, 5 6, 6 7.

DOUBLE CHANT. L. M.

Musical score for the hymn "Blest are the saints who sit on high." The score consists of four staves. The first two staves are vocal parts, and the last two are piano accompaniment. The key signature has two sharps (D major), and the time signature is common time (C). The lyrics are: "Blest are the saints who sit on high, Around thy throne above the sky; Thy brightest glories shine above, And all their work is praise and love."

Fingerings for the piano accompaniment are indicated below the notes: 6 6 4, 6 6, 6 5 4 2.

Pia.

For.

2d Treble or Tenor.

At anchor laid, remote from home, I toiling cry, sweet spirit come; Celestial breeze, no longer stay, But swell my sails and speed my way.

Org. or Voice. 6 Voice.

6 4/3 6 4/2 6 4/3 6 5/4 3 6 4/2 6 4/3 6 4/3 6 7 6 4 5 6 6 5 6 4 3 6 6 4 7

KINSALE.

L. M.

2d Treble.

While some in folly's pleasures roll, And seek the joys which hurt the soul, Be mine the silent calm repast, A peaceful conscience to the last.

6 7 6 6 4 3 6 7 6 7 5 4 - 3 - 7 6 3 6 4 7

Lord, when thou didst ascend on high, Ten thousand angels fill'd the sky; Those heav'nly guards around thee wait, Like chariots that attend thy state.

Figured bass notation: $\frac{1}{3}$ 6 3 $\frac{3}{3}$ 6 6 $\frac{4}{3}$ 6 $\frac{6}{5}$ $\frac{6}{4}$ $\frac{9}{5}$ $\frac{8}{3}$ 6 7 $\frac{6}{4}$ 8 7 $\frac{6}{4}$

BRAMCOATE. L. M.

God is the refuge of his saints, When storms of sharp distress invade; Ere we can offer our complaints, Behold him present with his aid.

Figured bass notation: 6 $\frac{4}{3}$ 8 7 2 6 $\frac{4}{3}$ $\frac{8}{7}$ $\frac{4}{2}$ 6 6 $\frac{4}{3}$ 6 6 6 7

CARTHAGE. L. M

Dalmer.

Father of all, omniscient mind, Thy wisdom who can comprehend, Its highest point, what eye can find, Or to its

This system contains the first four staves of music. The top staff is the vocal line in G major (one flat) and 2/4 time. The second staff is the alto line. The third staff is the tenor line. The fourth staff is the bass line. The lyrics are written below the vocal line. The bass line includes figured bass notation: 6, 6, 4, 3, 6, 6, 4, 7, 6, 6, 4, 3, 6, 6.

lowest depths descend! Its highest point, what eye can find, Or to its lowest depths descend!

This system contains the next four staves of music. The top staff is the vocal line. The second staff is the alto line. The third staff is the tenor line. The fourth staff is the bass line. The lyrics are written below the vocal line. The bass line includes figured bass notation: 4 5, 4 3, 6, 5, 7, 6 5, 6 5, 4, 6, 6, 6, 4, 7.

O render thanks to God alone, The fountain of eternal love, Whose mercy firm through ages past, Has stood, And shall forever last.

DUKE STREET.

L. M.

J. Hatton.

O Lord of Hosts how lovely fair, On earth thy holy temples are. In which thy waiting children see, So much of heav'n, so much of thee.

St. LUKE'S. L. M.

Great source of wisdom! teach our hearts To know the price of ev'ry hour, That time may lead us on to joys, Beyond its measure and its pow'r.

6 7 5 6 4 7 6 6 7 4 3 6 - 5 6 7 6 5 4 3 - 6 4 6 7 6 4 7

PILESGROVE. L. M.

Awake, my soul, to hymns of praise, To God the song of triumph raise; Adorn'd with majesty divine, What pomp, what glory, Lord, are thine!

6 6 5 8 7 6 5 6 4 5 6 6 4 3 6 5 6 7

Be earth with all her scenes withdrawn, Let noise and vanity be gone; In secret silence of the mind, My heav'n and there my God, I find.

5 4 7 6 #6 6 8 7 6 4 4 7 6 #6 6 7 6 5 4 7

PLAINFIELD. L. M.

Who from the shades of gloomy night, When the last tear of hope is shed, Can bid the soul return to light, And break the slumber of the dead?

6 # 6 5 6 5 6 # 6 # 7 6 6 8 7 6 5 6 5 6 5 6 6 #

DARWEN. L. M.

Who, from the shades of gloomy night, When the last tear of hope is shed,

♯ 8 7 6 7 ♯ 6 ♯ 6 4 3 ♯ 6 6 5 6 4 7 ♯

Can bid the soul re - turn to light, And break the slumber of the dead.

♯ 6 4 3 6 5 6 6 5 6 7 ♯ 6 6 7 ♯ 6 6 4 7 ♯

Finis.

Preserve me, Lord, in time of need, For succour to thy throne I flee, But have no merit there to plead, My goodness cannot reach to thee. D.C.

EVENING HYMN. L. M.

Clark.

Sleep, downy sleep, come close my eyes, Tir'd with beholding vanities; Welcome, sweet sleep, that driv'st away, The toils and follies of the day.

Come, gentle patience, smile on pain, Then dying hope revives again, And wipes the tear from sorrow's eye,

7
4
2

6 6 7

#6 6 6 8 7

While faith points upwards to the sky. And wipes the tear from sorrow's eye, While faith points upwards to the sky.

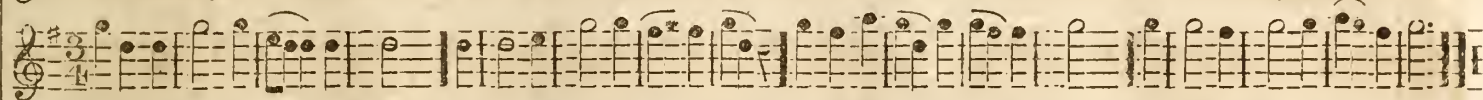
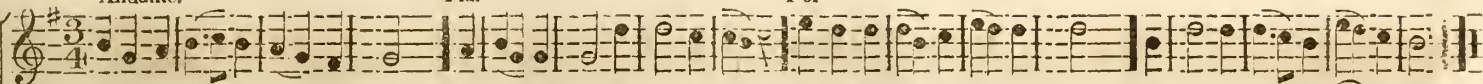
6 6 7 6 5 6 5 6 5 6 6 6 7

4 3 4 3 4 3 4 3

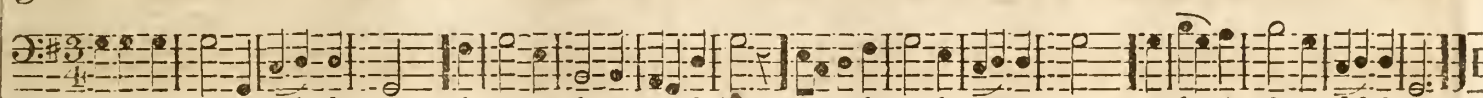
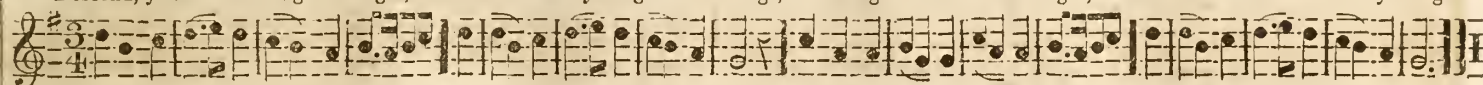
Andante.

Pia.

For



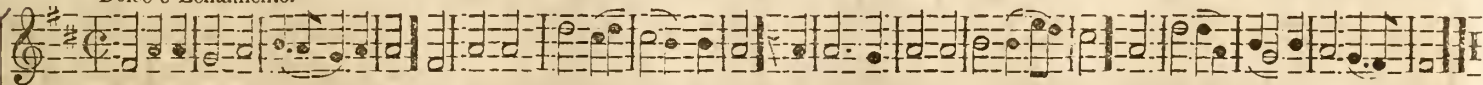
Descend, ye hosts of angels bright, And bear us on your guardian wings, Thro' regions of celestial light, Above the reach of earthly things.



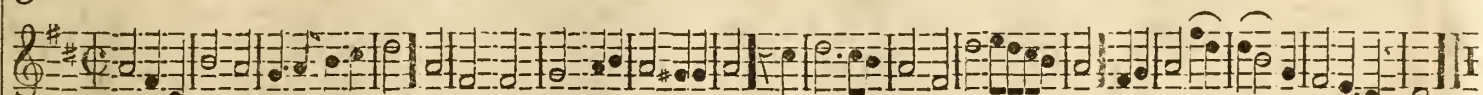
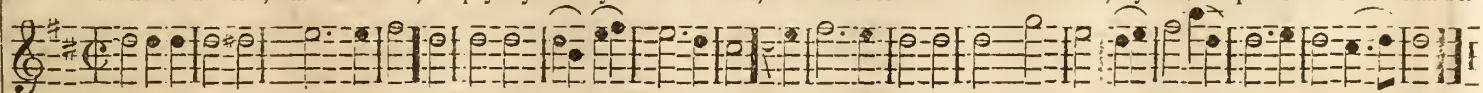
5 4 2 6 6 5 4 6 6 - 4 7 4 3 6 6 6 6 4 3 6 6 6 7

GILFORD. L. M.

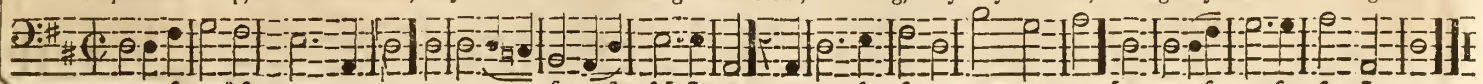
Dolce c Lento.



Father of mercies, at the dawn, I'll pay my early vows to thee; Like incense on the breath of morn, My heartfelt praise to heav'n shall be.



Yes, while I sleep, or when I wake, Thy care doth still unchang'd remain. If, wand'ring, I thy ways forsake, O gently lead me back again.



6 *6 6 6 6 5 7 6 6 6 6 7 5 4 3 6 6 6 7

BROOKFIELD. L. M.

Affettuoso.

As pant-ing in the sul-try beam, The hart de-sires the cool-ing stream;

So to thy presence, Lord, I flee, So longs my soul, O God, for thee.

LANSING. L. M.

2d Treble or Tenor.

Loud let the tuneful trumpet sound, and spread the joyful tidings round, Let ev'ry soul with transport hear, And hail the Lord's accepted year.

6 5 6 4 7 6 4 3 4 7 Org. Voce. 6 7 6 5 6 5 5 6 6 7

DOVERDALE. L. M.

Treble or Tenor.

To God the poor lift up their eyes, Their faces feel the heav'nly shine; A beam of mercy from the skies, Fills them with light and joy divine.

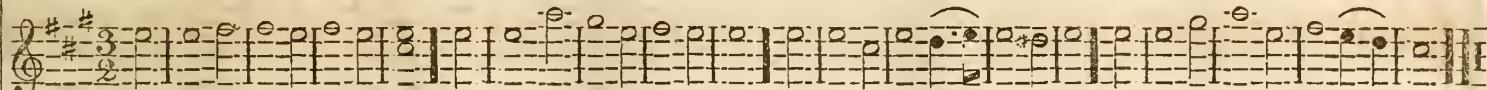
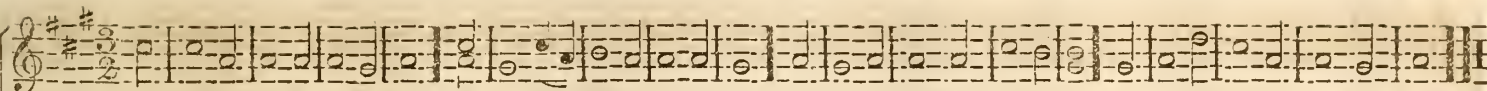
7 6 6 6 6 6 6 5 4 Org. Voce. 6 6 6 9 8 6 7 7 6 4

Blest is the man whose ten - der care,
 Blest is the man whose tender care, Re - lieves the poor in their distress ;
 Blest is the man, whose ten - der care,
 Blest is the man, whose tender care,

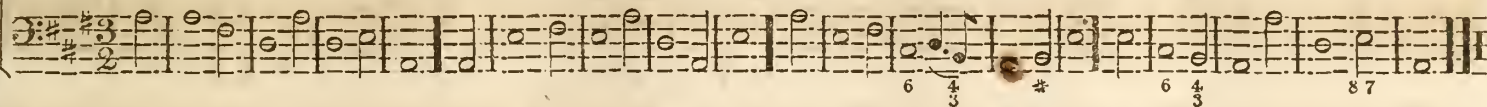
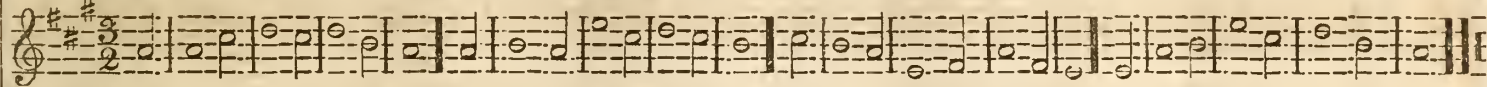
6 #6 4/2 6 4/3 4 3 6 6 6 7

Whose pi - ty wipes the wi - dow's tear,
 Whose pi - ty wipes the widow's tear, Whose hand sup - ports the fa - therless.
 Whose pi - ty wipes the

6 7 6 6 6 6 5 4 3 6 7 6 6 5 4 3 6 6 7



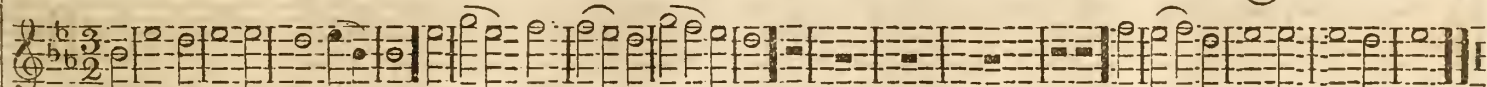
Sweet is the work, my God, my King, To praise thy name, give thanks and sing, To show thy love by morning light, And talk of all thy truth at night.



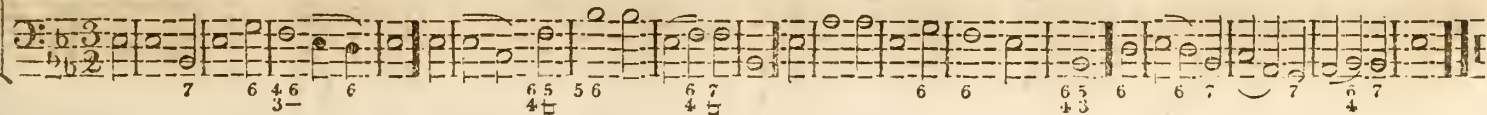
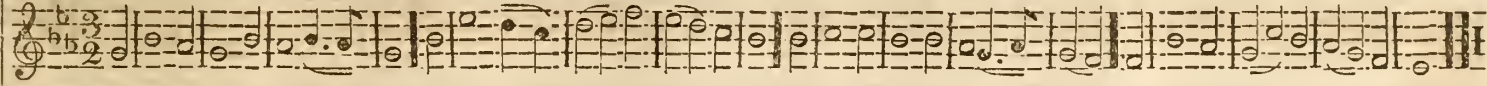
NEWHAM. L. M.

Pia.

For.



My trembling flesh and aching heart, May often fail to succour me; But God shall inward strength impart, And my eternal portion be.



God of our lives! thy constant care With blessings crowns each opening year;

7 6 $\frac{4}{2}$ 6 $\frac{6}{5}$ $\frac{6}{4}$ 7

P. F.

And wakes, And wakes anew our annual songs.

These lives so frail thy love pro - longs, And wakes a - new our annual songs.

$\frac{3}{4}$ 6 $\frac{3}{4}$ 6 $\frac{6}{4}$ $\frac{5}{3}$ 6 $\frac{5}{4}$ $\frac{3}{3}$ 7

Pia.

When we, our wearied limbs to rest, Sat down by proud Euphrates' stream, we wept, with doleful cares opprest, And Sion was our mournful theme.

4 6 5 6 5 4 3 6 5 6 6 5 6 5 4 3 6 - - - # 6 # 6 5 5 6 # 4 6 7 #

Cres.

Our harps, that, when with joy we sung, Were wont their tuneful parts to bear, With silent strings neglected hung, On willow trees that wither'd there.

7 3 3 3 3 # 6 3 3 3 8 7 6 5 7 3 3 3 3 4 3 3 3 3 3 3 3 3 6 6 6 6 5 4 3 4

Andante.

Lord, how delightful 't'is to see, A whole assembly worship thee; At once they sing, at once they pray, They hear of heav'n and learn the way.

6 4 8 7 6 7 8 7 6 3 2 5 4 5 6 4 6 4 7

IREDELL. L. M.

Oft have I turn'd my eyes within, And brought to light some latent sin; But pride, the vice I most detest, Still lurks securely in my breast.

6 6 7 6 4 6 4 6 4 6 5 6 7

Moderato.

Awake my glory, harp and lute, No longer let your strings be mute; And I, my tuneful part to take, Will with the earliest dawn awake.

6 6 6 6 6 Org. Voice. 6 6 6 8 7

MORNING. L. M.

Animato.

Pia.

For.

O may the happy day draw nigh, When we shall rise to realms above, To join the music of the sky, And celebrate redeeming love.

6 6 6 6 7 6 6 7 6 7 6 7 6 3 4 6 4 5 6 6 6 7

Where shall we go to seek and find A habi - tation for our God! A dwelling for th'Eternal Mind Among the sons of flesh and blood.

7 6/4 7 6 5 7 6 6/4 6 6 6/4 6/7

WILTON. L. M.

Animato. Pia. For.

Rejoice, ye shining worlds on high, Behold the king of glory nigh; Who can this king of glory be? The mighty Lord, the Saviour's he.

6 6/5 5/7 6 6/4 7 6 6 8/7 8/6 7/5 6/4 3 6 5 6/7

Great God, whose u - ni - ver - sal sway, The known and un - known worlds o - bey ;

6 6 7 6 5 4 3 6 4 3 6 4 3 6 7 4 2 3 5

Ex - tend the king - dom of thy Son, Till ev'ry land his laws shall own.

3 3 3 8 7 6 5 4 3 3 6 6 5 6 4 7

My God, my King, thy various ways Shall fill the remnant of my days; Thy grace em - ploy my

6 6 6 6 6 6 6 6 6

humble tongue, Till death and glo - ry raise the song. Till death and glory raise the song.

7 6 6 5 7

How blest the sacred tie that binds In union sweet ac - cord - ing minds!

6 6 6 5 8 7

Detailed description: This system contains the first two lines of the hymn. The top staff is the vocal line in G major, 4/4 time, with lyrics underneath. The bottom staff is the piano accompaniment in G major, 4/4 time. The lyrics are: "How blest the sacred tie that binds In union sweet ac - cord - ing minds!". The piano part features a simple harmonic accompaniment with some triplet-like figures. The system ends with a double bar line.

How swift the heav'nly course they run, Whose hearts, and faith, and hopes are one.

6 5 6

Detailed description: This system contains the second two lines of the hymn. The top staff is the vocal line in G major, 4/4 time, with lyrics underneath. The bottom staff is the piano accompaniment in G major, 4/4 time. The lyrics are: "How swift the heav'nly course they run, Whose hearts, and faith, and hopes are one.". The piano part continues with a simple harmonic accompaniment. The system ends with a double bar line.

O let us to his courts re - pair, And bow with ado - ra - tion there; Down on our knees de-

voutly all Be - fore the Lord our Maker fall. Be - fore the Lord our Maker fall.

T. S.

With all my pow'rs of heart and tongue, I'll praise my Maker in my song; Angels shall hear the notes I raise, Approve the song, and join the praise.

6 7 6 5 4 3 6 4 3 5 6 6 6 4 3 6 7

MAGDALEN. L. M.

Tallis.

My God, permit me not to be, A stranger to myself and thee. Amidst ten thousand thoughts I rove, Forgetful of my highest love.

7 6 6 5 6 5 6 5 6 7 6 6 7

Musical score for 'MALDEN. L. M.' in G major, 3/4 time. The score consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The lyrics are: "Sweet is the work, my God, my King, To praise thy name, give thanks and sing; To show thy love by morning light, And talk of all thy truth at night." The piano part includes figured bass notation below the staff.

Sweet is the work, my God, my King, To praise thy name, give thanks and sing; To show thy love by morning light, And talk of all thy truth at night.

Figured Bass: $\frac{3}{4}$ 7 6 65 $\frac{6}{5}$ 6 7 5 #6 5 6 $\frac{6}{4}$ $\frac{b7}{4}$ $\frac{4}{2}$ $\frac{8}{4}$ 7 $\frac{4}{3}$ $\frac{65}{43}$ = 6 $\frac{4}{3}$ $\frac{4}{2}$ 6 7

MAYHEW. L. M.

Musical score for 'MAYHEW. L. M.' in B-flat major, 3/2 time. The score consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The lyrics are: "Were I inspir'd to preach and tell, All that is done in heav'n or hell, Or could my faith the world remove, Still I am nothing without love." The piano part includes figured bass notation below the staff.

Were I inspir'd to preach and tell, All that is done in heav'n or hell, Or could my faith the world remove, Still I am nothing without love.

Figured Bass: 6 4 $\frac{6-}{43}$ 6 7 $\frac{6}{5}$ $\frac{63}{43}$ 6 7 $\frac{4}{2}$ 6 $\frac{57}{43}$ 6 $\frac{4}{3}$ $\frac{6}{4}$ 7

Pia.

He that hath made his refuge God, Shall find a most secure abode; Shall walk all day be-

6 6 6 5 6 5 6 7

For.

neath his shade, And there at night shall rest his head.

And there at night shall rest his head.

6 6 6 3 6 8 7 6 6 5 6 6 6 7

In robes of judgment, lo! he comes, Shakes the wide earth and cleaves the tombs; Be - fore him

6 5 6 6 8 7 6 4 7 6

burns de - vouring fire, The mountains melt, the seas re - tire. The mountains melt, the seas re - tire.

6 6 4 3 6 6 8 7 6 4 7

Siciliano.

P.

F.

Blest be the Father and his love, To whose ce - lestial source we owe, To whose ce - lestial source we owe,

6 4/3 6 6 7 6 6 4/3 6 5 4/3 6 5 6 6 4 7

- 2d Treble. Duet.

Cho.

Rivers of endless joys a - bove, And rills of comfort here be - low. And rills of comfort here be - low.

6 6 5 4 3 Org. 6 4 3 4 3 6 4 7

Org.

Voice.

Triumphant Lord! thy goodness reigns, Through all the wide celestial plains; And its full streams redundant flow, To the abodes of men below.

6 6 4 4 6 6 5 6 6 7 6 4 3 6 5 6 6 4 4

O give to ev'ry human heart, To taste and feel how good thou art; With grateful love and reverent fear, To know how blest thy children are.

4 = 6 3 6 6 6 3 6 6 7 3 4 = = = 3 8 7 6 5 6 3 6 6 5 4 3 9 8 6 5

The first system of musical notation for 'MODENA' consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lower staff is in bass clef with the same key signature and time signature. The music features a melody in the upper staff and a bass line in the lower staff, with various note values and rests.

Trust in the Lord, ye sons of men, The Lord, almighty to redeem ; Your faith in him shall not be vain, He saves whoever trusts in him.

The second system of musical notation for 'MODENA' continues the melody and bass line from the first system. It includes a variety of note values and rests, with some notes beamed together.

7 6 6 5 4 3 6 # 7 - 6 5 6 5 8 7

MUNICH. L. M.

The first system of musical notation for 'MUNICH' consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lower staff is in bass clef with the same key signature and time signature. The music features a melody in the upper staff and a bass line in the lower staff, with various note values and rests.

"'Tis finish'd," so the Saviour cry'd, And meekly bow'd his head and died ; 'Tis finish'd, yes, the race is run, The battle's fought, the vict'ry won.

The second system of musical notation for 'MUNICH' continues the melody and bass line from the first system. It includes a variety of note values and rests, with some notes beamed together.

6 5 # - 6 # 6 6 5 # # 6 6 - # # 6 - # - 6 # 6 6 5 8 7

Thus wait the high and lofty One, " I sit up - on my ho - ly throne, My name is God, I

6 $\begin{smallmatrix} 6 & 7 \\ \downarrow & \downarrow \\ 4 & 5 \end{smallmatrix}$ T. S. $\begin{smallmatrix} 4 & 3 \\ \downarrow & \downarrow \end{smallmatrix}$ $\begin{smallmatrix} 9 & 6 \\ 4 - & 5 \end{smallmatrix}$

Pia. *For.*

dwell on high, Dwell in my own e - ter - ni - ty. Dwell in my own e - ter - ni - ty."

$\begin{smallmatrix} 6 & 6 & 7 \\ \downarrow & \downarrow & \downarrow \\ 4 & 3 & 5 \end{smallmatrix}$ $\begin{smallmatrix} 6 \\ \downarrow \\ 4 \end{smallmatrix}$ $\begin{smallmatrix} -5 \\ \downarrow \\ -3 \end{smallmatrix}$ 6 6 7 $\begin{smallmatrix} 6 & 5 \\ \downarrow & \downarrow \\ 4 & 3 \end{smallmatrix}$ $\begin{smallmatrix} 5 & 7 \\ \downarrow & \downarrow \\ 3 & 4 & 5 \end{smallmatrix}$ $\begin{smallmatrix} 6 & 5 \\ \downarrow & \downarrow \\ 4 & 3 \end{smallmatrix}$ $\begin{smallmatrix} 6 & 5 \\ \downarrow & \downarrow \\ 4 & 3 \end{smallmatrix}$ 6 6 $\begin{smallmatrix} 6 & 5 \\ \downarrow & \downarrow \\ 4 & 3 \end{smallmatrix}$

Be thou, O God, exalted high, And as thy glory fills the sky, So let it be on earth display'd, Till thou art here as there obey'd.

6 5 6 6 5 5 6 6 5 8 7

ORLAND. L. M.

Eternal are thy mercies, Lord, Eternal truth attends thy word; Thy praise shall sound from shore to shore, Till suns shall rise and set no more.

6 4 3 6 5 6 7 8 7 6 7 6 5 Till 6 5 4 7

Moderato.

2d Treble.

Blest, who with gen'rous pity glows, Who learns to feel for others' woes, Bows to the poor man's

6 $\frac{6}{4}$ 3 6 $\frac{6}{4}$ 6 $\frac{6}{4}$ $\frac{6}{4}$ $\frac{6}{4}$ 6 $\frac{6}{4}$ 7 $\frac{6}{4}$

Pia.

For.

Alto.

wants his ear, And wipes the help - less or - phan's tear, And wipes the help - less orphan's tear.

6 7 6 $\frac{5}{4}$ $\frac{5}{4}$ $\frac{7}{4}$ 6 $\frac{6}{4}$ 6 $\frac{6}{4}$ 4 3 $\frac{6}{4}$ 6 $\frac{6}{4}$ 7

Blest be the Father and his love, To whose celestial source we owe, Rivers of endless joys above, And rills of comfort, And rills of comfort here below.

St. GEORGE'S. L. M.

Stanley.

God of my life, thro' all its days, My grateful tongue shall sound thy praise; The song shall wake with dawning light, And warble to the silent night.

Pia.

Hark, how the choral song of praise, Swells full of peace and joy a - bove; Hark, how they strike their golden

Pia.

For.

harp, And raise the tuneful notes of love, And raise the tune - ful notes of love.

For.

Pia.

We bless the Lord, the just, the good, Who fills our mouths with joy and food :

6 3 7 5 4 6 7 6 6 4 7

Who pours his blessings from the skies, And loads us with his rich sup - plies.

6 6 7 6 5 6 4 3 6 5 6 4 7

His hand will smooth my rug - god way, And lead me to the realms of day;

8 7 6 7 6 8 7 6 #6 3 6 6 8 7

To nilder skies and brighter plains, Where ev - er - last - ing plea - sure reigns.

6 3 4 6 5 6 6 5 8 7 6 6 8 7

Now shall the trembling mourner come, And bind his sheaves, and bear them home;

6 6 4 7 6 4 3 6 6 4 8 7

The voice, long broke with sighs, shall sing, Till heav'n with hal - le - lu - jahs ring.

6 6 4 7

O Thou! at whose al - migh - ty word, Fair light at first from dark - ness shone, Teach

6 6 6 5 6 6 7 6 6 7 4 3 6 6 7 4 3

us to know our glo - rious Lord, And trace the Fa - ther in the Son.

6 6 6 5 3 4 2 6 6 6 5 6 6 7

PORTUGAL. L. M.

Thorley.

O could I soar to worlds a - bove, The blest a - bode of peace and love,

How glad - ly would I mount and fly, On angels' wings to joys on high.

Darkness and clouds of awful shade, His dazzling glory shroud in state, Justice and truth his guards are made, And fix'd by his pavilion, wait.

ATHERTON. L. M.

Our mild religion from above Descends, a sweet engaging form, The angel bright of heav'nly love, The bow of promise 'mid the storm.

Soft.

My sad complaints in praises end, And tears of grat - i - tude descend; I throw my sackcloth

6 - 6 5 6 6 7 6 7 6 4 3

Loud.

on the ground, And ease and glad - ness gird me round, And ease and gladness gird me round.

7 6 - 6 6 5 6 7 6 7

No more fatigue, no more distress, Nor sin nor death shall reach the place, No groans shall mingle with the songs,

7 6 4/3 4/2 6 6 4/3 #6 4/3 7 6 4/3

P. F.

Which warble from im - mor - tal tongues. Which war - ble from im - mor - tal tongues.

7 6 6 7 6 7 6 5 3 6 6 7

Kind is the speech of Christ our Lord, Af - fection sounds in ev'ry word ;

6 6 5 6 7 6 7

"Thou art my chosen one," he cries, "Bound to my heart by various ties."

8 7 6 6 6 6 8 7

GLASGOW. L. M.

This tune may be sung to two verses.

CHORUS.

Duct. Two Trebles.

Call me a - way from flesh and sense, Thy sov'reign word can draw me thence;
Call me a - way from

Duct.

flesh and sense, Thy sov'reign word can draw me thence;
I would o - bey the voice di - vine, And all in-

CHORUS.

Musical score for the Chorus of 'Medfield'. The score consists of four staves. The first staff is a vocal line with lyrics: "I would o - bey the voice di - vine, And all in - fe - rior joys re - sign." The second staff is a piano accompaniment. The third staff is a vocal line with lyrics: "fe - rior joys re - sign." The fourth staff is a piano accompaniment. The score includes various musical notations such as notes, rests, and bar lines. Below the piano accompaniment, there are numerical figures: 6 4, 5 3, 6 4, 8 7, 6 5, 6 5, 4 3, 6, 5 5, 6 4, 7.

I would o - bey the voice di - vine, And all in - fe - rior joys re - sign.

fe - rior joys re - sign.

6 4 5 3 6 4 8 7 6 5 6 5 4 3 6 5 5 6 4 7

MEDFIELD. L. M.

Lente e sostenuto.

Musical score for 'Medfield'. The score consists of four staves. The first staff is a vocal line with lyrics: "O let me not despairing mourn, Tho' gloomy darkness spreads the sky ; My glorious sun will yet return, And night, with all its horrors, fly." The second staff is a piano accompaniment. The third staff is a vocal line. The fourth staff is a piano accompaniment. The score includes various musical notations such as notes, rests, and bar lines. Below the piano accompaniment, there are numerical figures: 6 6 5 6, 6 6, 6 7, 6, 6 3 4, 6 6 5 6, 4 2, 6 6 5, 6 5, 6 7.

O let me not despairing mourn, Tho' gloomy darkness spreads the sky ; My glorious sun will yet return, And night, with all its horrors, fly.

6 6 5 6 6 6 6 7 6 6 3 4 6 6 5 6 4 2 6 6 5 6 5 6 7

STERLING. L. M.

Harrison.

O come, loud anthems let us sing, Loud thanks to our Almighty King; For we our voices high should raise, When our salvation's Rock we praise.

TIMSBURY. L. M.

John Smith.

Jehovah reigns, his throne is high, His robes are light and majesty; His glory shines with beams so bright, No mortal can sustain the sight.

Life is the time to serve the Lord, The time t'insure the great reward; And while the lamp holds out to burn, The vilest sinner may return.

6 5 8 7 8 7 4 3 6 5 8 7 6 6 3 8 7

ROLLIN. L. M.

Here's love and grief beyond degree, The Lord of glory dies for men; But, lo, what sudden joys we see, Jesus, the dead, revives again.

6 3 6 6 3 6 7 6 6 6 6 5 4 3 4 6 6 2 6 5 6 6 7

PARIS. L. M.

The voice of my beloved sounds, Over the rocks and rising grounds; O'er hills of guilt and seas of grief, He leaps, he lies to my relief.

6 6 6 5 4 3 6 6# 6 4 3 6 6 5 4 6 5 4 3 8 7

WAYLAND. L. M.

Thou spread'st the curtain of the night, Great Guardian of our sleeping hours. Thy sov'reign word restores the light, And quickens all our drowsy powers.

6 5 6 6 7 6 6 6 5 4 3 6 6 5 6 6 4 7 7 6 6 5 4 3 6 5 6 7

DAWSON. L. M.

Where is the shadow of that rock, That from the sun defends the flock? Fain would I feed among the sheep, Among them rest, among them sleep.

6 6 7
5

6

8 6 6 8 7

4

6

6 6 6 8 7

3 5 4

PALMER. L. M.

Eternal King, I fear thy name, Teach me to know how frail I am, And when my soul must hence remove, Give me a mansion in thy love.

6

7

6 # 6
4
3

5 # 6

#

6 6 5

7

6 5 6 6

7

All hail afflictions, pain and woe, If blessings down their channels flow: And if so runs the sov'reign will, Then let me be afflicted still.

7 7 4 3 6 6 5 3 7 6 7 6 5 7 6 6 4 7

GOLDSBOROUGH. L. M.

Stand up, my soul, shake off thy fears, And gird the gospel armour on, March to the gates of endless joy, Where thy great Captain Saviour's gone. Where, &c.

6 5 4 6 4 3 6 4 3 6 6 5 4 3 4 6 6 4 3 6 5 4 3 6 6 6 6 7 6 5 6 7

ROSCOE. L. M.

O spare me, Lord, nor o'er my head The fullness of thy vengeance shed. With pity'ng eye my weakness view, Heal my vex'd soul, my strength renew.

4 6 5 6 7 6 5 6 5 4 6 5 6 6 5 4 6 5 6 6 5 6 5 6 7

St. JUDE'S. L. M.

Jesus, my all to heav'n is gone, He whom I fix my hopes up - on. His track I see and I'll pursue, The narrow way till him I view.

7 6 6 5 B6 6 6 5 6 6 6 6 4 6 6 5 6 6 7

Poco Lento.

O praise thy God, my soul, his name To life's last date thy thanks shall claim, And long as I exist, my lyre Shall wake to sing th' eteal Sire.

5 6- 4 7 6- 4 7# - 6 6 5 - 6 6 5 4 6 6 6 7

Adagio.

MORTIMER. L. M.

Almighty Lord, most merciful, These thanks unfeign'd, these vows receive. Thou who, when bath'd in tears I lay, Didst hear my cries and quick relieve.

6 6 6 7 6 6 6 5 6 6 6 6 6 6 6 7

Lord, 'tis a pleasant thing to stand In gardens planted by thy hand, Let me with - in thy

courts be seen, Like a young ce - dar fresh and green, Like a young ce - dar fresh and green.

Org.

Tenor.

Ed. Treble.

Org.

Musical score for the hymn "LEBANON. L. M." in G major and 2/4 time. The score includes parts for Organ, Treble, Tenor, and Organ. The lyrics are: "Lord, 'tis a pleasant thing to stand In gardens planted by thy hand, Let me with - in thy courts be seen, Like a young ce - dar fresh and green, Like a young ce - dar fresh and green."

Cantabile.

O God, how endless is thy love, Thy gifts are every ev'ning new; And morning

6 5 6 4 5 3 6 8 7 6 4 7 4 6

Pia.

For.

mercies from a - bove, Gently dis - til like early dew. Gently distil like early dew.

6 5 6 4 3 19 6 6 4 7 6 6 6 4 7

SHERBURNE. L. M.

Lord, we are blind, we mortals, blind; We can't behold thy bright abode, O 'tis beyond a creature's mind, To glance a thought half way to God.

6 6 6 7 6 4 3 6 6 6 4 3 6 6 6 6 6 7

AYLESBURY. S. M.

Dr. Green.

Shall we go on to sin, Because thy grace abounds? Or cruci - fy the Lord again. And open all his wounds,

5 8 7 5 7 6 4 5 6 6 6 6 6 6 6 7

DOVER. S. M.

Behold, the morning sun Begins his glorious way, His beams thro' all the nations run, And life and light convey.

6 8 7 6 7 4 3 6 4 3 6 5 6 7

FAIRFIELD. S. M.

Let differing nations join, To cele - brate thy fame, And all the world, O Lord, combine, To praise thy glorious name.

6 6 8 7 6 8 7 6 4 3 7 6 6 7

2d Treble.

Musical score for the 2d Treble part of "Elysium". The score is written on four staves in G major (one sharp) and 3/4 time. The lyrics are: "On the fair heav'nly hills, The saints are blest a - bove, Where joy like

6 6 4 7 5 6 5 7 6 5 4 3 5 6 5 6 3

Tenor.

Musical score for the Tenor part of "Elysium". The score is written on four staves in G major (one sharp) and 3/4 time. The lyrics are: "morning dew dis - tils, And all the air is love. And all the air is love.

5 6 5 6 5 6 6 6 5 8 7 6 7 5 6 5 6 7 5 6 5 6 3 4 3 6 6 7

Shall wisdom cry aloud, And not her speech be heard? The voice of God's eternal Son, Deserves it no regard? Deserves it no regard?

6 6 6-6 7 6- 7 6 6 6 6 6 6 6 6 6 7

Detailed description: This is a four-staff musical score for the hymn 'Froome, S. M. Husband'. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one flat (B-flat) and the time signature is 3/4. The lyrics are: 'Shall wisdom cry aloud, And not her speech be heard? The voice of God's eternal Son, Deserves it no regard? Deserves it no regard?'. The piano part includes figured bass notation below the notes.

LITTLE MARLBOROUGH. S. M.

O Thou, whose mercy hears Contrition's humble sigh, Whose hand, indulgent, wipes the tears From ev'ry weeping eye.

6 5 8 7 # 6 5 # # 6 # # # 6 8 7

Detailed description: This is a four-staff musical score for the hymn 'Little Marlborough, S. M.'. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are: 'O Thou, whose mercy hears Contrition's humble sigh, Whose hand, indulgent, wipes the tears From ev'ry weeping eye.'. The piano part includes figured bass notation below the notes.

For

With looks se - rene, he said, "Go, vi - sit Christ, your King;" And straight a

6 3 6 6 7 6 7 6 5 4 3 6 7 6 5 4 3 6 7 6 5 4 3 6 3

flaming troop appear'd, The shepherds heard them sing - - - The shepherds heard them sing.

Pia. Pia.

6 6 7 6 6 7 6 5 4 3 6 5 4 3 6 5 6 6 3 6 6 7

MOUNT EPHRAIM. S. M.

Milgrove.

Great is the Lord our God, And let his praise be great; He makes his church his blest abode, His most delightful seat.

WATCHMAN. S. M.

Leach.

Ah when shall I awake, From sin's soft soothing pow'r; The slumber from my spirit shake, And rise to fall no more.

MILBURN. S. M.

Sostenuto.

O Lord, accept the praise Of these our humble songs, Till tunes of nobler sounds we raise, With our immortal tongues.

6 6 6 7 6 #6 8 6 6 7

WESTMINSTER. S. M.

Dr. Boyce.

O Lord accept the praise Of these our humble songs; Till we a nobler strain shall raise, From our immortal tongues.

6 4 6 7 6 6 6 4 5 7

Let all our songs abound, And all our tears be dry, We're marching thro' Im-

6 5 4 3 6 7 6 8 7 # 6 5 4 3 7 6 5 4 3 6

manuel's ground, To fairer worlds on high. To fair - - er worlds on high.

9 8 6 5 6 7 6 5 6 5 6 4 7

Grace, 'Tis a charming sound, Har - monious to the ear; Heav'n with the echo shall resound,

6 4 7 6 5 6

Detailed description: This system contains the first four staves of the musical score. The top two staves are treble clefs, and the bottom two are bass clefs. The key signature has one sharp (F#) and the time signature is 3/4. The melody is written in the upper staves, and the bass line is in the lower staves. The lyrics are placed between the second and third staves. Fingering numbers (6, 4, 7, 6, 5, 6) are written below the bass line.

And all the earth shall hear. Heav'n with the echo shall re - sound, And all the earth shall hear.

*6 6 6 7 6 5 6 5 4 5 6 5 7 6 5 6 6 7

Detailed description: This system contains the next four staves of the musical score. It continues the melody and bass line from the first system. The lyrics are placed between the second and third staves. Fingering numbers (*6, 6, 6, 7, 6, 5, 6, 5, 4, 5, 6, 5, 7, 6, 5, 6, 6, 7) are written below the bass line.

2d Treble.

He leads me to the place, Where heav'nly pastures grow; Where liv - ing wa - ters gent - ly pass, And full sal - vation flows.

5 6 6 7 6 5 6 6 7 6 6 7 6 6 7

St. BRIDE'S. S. M.

Dr. Howard.

From lowest depths of woe, To God I send my cry; Lord, hear my sup - pli - cat - ing voice, And graciously re - ply.

6 6 8 7 6 6 7 6 6 7 6 6 7 6 6 7

Musical score for the first system of the hymn "Silver Street". It consists of four staves: two treble clefs and two bass clefs. The music is in common time (C). The lyrics are: "Come, sound his praise abroad, And hymns of glo - ry sing; Jehovah is the sov'reign God, The u - ni - versal King."

Below the bass staff, there are numerical figures for the left hand: 7, 6, 5 6, 6 7, 6 4, 6, 5 6 6, 6 5, 6 4, 7.

Musical score for the second system of the hymn "Silver Street". It consists of four staves: two treble clefs and two bass clefs. The music is in common time (C). The lyrics are: "Praise ye the Lord, Hallelujah, Praise ye the Lord, Hallelujah, Hallelujah, Hallelujah, Hallelujah, Praise ye the Lord."

Above the first treble staff, there is a marking: *Ad^{ro}*.

Below the bass staff, there are numerical figures for the left hand: T. S., T. S., 6, 6, 6, 4, 3, 7.

STILLWATER. S. M.

Andante.

Did Christ for sinners weep, And shall our tears be dry? Let floods of

6 $\frac{4}{3}$ 6 $\frac{4}{3}$ $\frac{4}{3}$

Pia.

For.

pen - i - ten - tial grief, Burst forth from ev' - ry eye, Burst forth from ev'ry* eye.

2d Treble. Alto.

6 5 6 $\frac{4}{3}$ Org. Voice. 6 $\frac{4}{4}$ 7



Hark! it is wisdom's voice, That spreads itself around; Come hither, all ye sons of death, And listen to the sound.

6 6 #6 6 4 4 6 4 6 6 4 7

SUTTON. S. M.



Maker and sov'reign Lord Of heav'n and earth and seas, Thy providence confirms thy word, And answers thy decrees.

6 6 7 4 6 5 4 4 6 7

Sing to the Lord a - loud, And make a joyful noise ; God is our strength, our Saviour God, Let Israel hear his voice.

7, 6 6 7, 6 4/3, 5 4/3, 4/3, 7#6, 6 6, 6 7

Far as thy name is known, The world declares thy praise, Thy saints, O Lord, be - fore thy throne, Their songs of honour raise.

7, 6 4/3, 8 7, 4/3, 6 ---, 6 5/4, 6 6, 6 7

First system of musical notation for 'Wakefield'. It consists of four staves: a vocal line (treble clef), a piano accompaniment line (treble clef), a vocal line (treble clef), and a piano accompaniment line (bass clef). The time signature is 3/4. The key signature has one sharp (F#). The lyrics are: "O may the church below Re - semble that a - bove, Where springs of purest pleasure flow,"

6 7
6 7
6
6 5
4 3

Second system of musical notation for 'Wakefield'. It consists of four staves: a vocal line (treble clef), a piano accompaniment line (treble clef), a vocal line (treble clef), and a piano accompaniment line (bass clef). The time signature is 3/4. The key signature has one sharp (F#). The lyrics are: "And ev'ry heart is love. Where springs of purest pleasure flow, And ev'ry heart is love."

6 4
3
6 6 3 3 4
3
6 5 4 3 6
6 6 6
6 7

STODHART. S. M.

Lento.

Like Israel, Lord, am I, My soul is at a stand; A sea before, an host behind, And rocks on either hand.

6 7 6 6 5 6 6 4 5 6 6 6 6 5 6 6 5 6 6 7 6 6 7

WARREN. S. M.

Pia.

Cres.

For.

Pia.

Jesus, thou light of man! Thy doctrine life imparts; O may we feel its quick'ning pow'r, To warm and glad our hearts.

6 3 6 6 6 6 6 6 7 6 6 7

ALLERTON. H. M.

Forth in the flowery spring We see thy beauty move; The birds on branches sing, Thy ten-der-

ness and love. Wide flush the hills, The air is balm; De-votion's calm The bosom fills.

Maestoso.

The Lord Je - ho - vah reigns, His throne is built on high; The garments he assumes Are light and

majesty. His glories shine with beams so bright, No mortal eye can bear the sight.

3 4 6 5 8 7 7 6- 6 6 8 7 4 6 6 7

Ye boundless realms of joy, - - Exalt your Maker's fame; His praise your songs em - ploy, - - Above the starry

frame, Above the starry frame. Ye holy throng of angels bright, Ye holy throng of angels bright, In worlds of light, begin the song.

To God, the mighty Lord, Your joy - ful thanks re - peat, To him due praise af - ford,

6 6 6 6 5 6 6 4 6 6 6 6 8 7

As good as he is great, For God does prove our constant friend; His boundless love shall never end.

4 6 6 7 4 6 4 7 6 4 6 6 7

2d Treble. Tenor.

Awake, awake, arise, And hail the glorious morn; Hark! how the angels sing, "To you a Saviour's born."

2d Treble. Tenor.

Now let our hearts in concert move, And ev'ry tongue be tun'd to love. Now let our hearts in concert move, And ev'ry tongue be tun'd to love.

5 4 3 2 1 4 3 2 1 3 4 5 4 3 2 1

Bold.

Thou God, who reign'st a - lone, O'er earth, and sea and sky, Let man with praises own, And sound thy praises high.

Let earth and heav'n a - gree, Angels and men be join'd, To cel - e - brate with me, The Saviour of mankind.

6 4/3 6 # 6 6 6 5 7 6 7

The first part of this Tune may be sung to all 6's. metre.

T'adore the all - a - toning Lamb, And bless the sound of Jesus' name, And bless the sound of Jesus' name.

6 # 6 4/3 7 6 6 4 7

Thou dost the raging sea control, And change the surface of the deep; Thou mak'st the sleeping billows roll,

7 6 4 5 6 4 3 6 6 6 4 7 6 5 7 6 5

Thou mak'st the rolling bil - lows sleep. Thou mak'st the sleeping billows roll, Thou mak'st the rolling billows sleep.

6 6 5 8 7 7 6 5 6 4 6 5 6 4 7 6 5 6 4

When marshall'd on the nightly plain, The glitt'ring host be - stud the sky, One star a - lone of all the train

6 8 7 - 6 6 4 3 6 6 6 8 7 -

Can fix the sin - ner's wand'ring eye; Nor brighter shines the brightest gem, It is the - Star of Bethle - hem.

6 6 4 7* 7 - 6 4 3 6 6 5 4 3 6 5 6 7

22

Lento con espressione.

When gath'ring clouds a - round I view, And days are dark and friends are few, On him I lean, who not in vain Ex-

6 6 8 7 6 5 6 5 4 3 6 6 7 6 6 6 6

Pia. *For.*

perienc'd ev'ry human pain. He sees my grief, al - lays my fears, And counts and treasures up my tears.

6 6 6 8 7 6 5 6 6 6 6 6 7 4 4 4

Largo assai.

O thou, my God, to thee my eyes I lift ere yet the dawn arise. Thy beams in mild ef - fulgence play,

7 6 5 9 8 6 5 4 3 6 6 7 4 6 6 7

For.

And turn my darkness into day. In thankful notes I'll sing thy praise, Nor cease while breath prolongs my days.

6 6 6 5 6 7 6 6 5 6 5 6 6 5 6 7

Slow.

Kingdoms and thrones to God belong, Praise him, ye nations, in your song; He rides and thunders through the sky;

His name, Jehovah, sounds on high, Sing to his name, ye sons of grace, Ye saints, rejoice before his face. Ye saints, rejoice before his face.

MORNING HYMN. L. M. 6 lines.

Costellow.

Soon as the morn salutes you eyes, And from sweet sleep refresh'd you rise, Think on the Author of the light,

7 $\frac{4}{3}$ 6 $\frac{6}{3}$ $\frac{4}{3}$ 6 5 6 5 6 $\frac{4}{3}$ $\frac{9}{7}$ $\frac{8}{6}$ $\frac{6}{4}$ 7

And praise him for the glorious sight His mercy in - fi - nite implore, His goodness in - fi - nite a - dose.

6 $\frac{6}{4}$ $\frac{4}{2}$ 6 $\frac{4}{3}$ $\frac{6}{5}$ $\frac{6}{4}$ 7 6 $\frac{6}{4}$ $\frac{6}{5}$ 6 $\frac{4}{3}$ $\frac{6}{5}$ $\frac{6}{4}$ 7

P. Treble.

O, all ye people, clap your hands, And with triumphant voices sing; No force the mighty power withstands,

fz $\frac{3}{4}$ 6 $\frac{6}{4}$ 7 $\frac{6}{4}$ $\frac{8}{7}$ *Org.*

Chorus. T. S.

Of God the universal King. Of God the universal King. Of God the universal King.

Voice. $\frac{6}{5}$ 56 66 $\frac{6}{4}$ 87

Although L. M. words are applied to this and other tunes of this metre yet any line L. M. words will as well apply.

Duet.

When in the sultry glebe I faint, Or on the thirs-ty mountain pant, To fair-er vales and dew-y

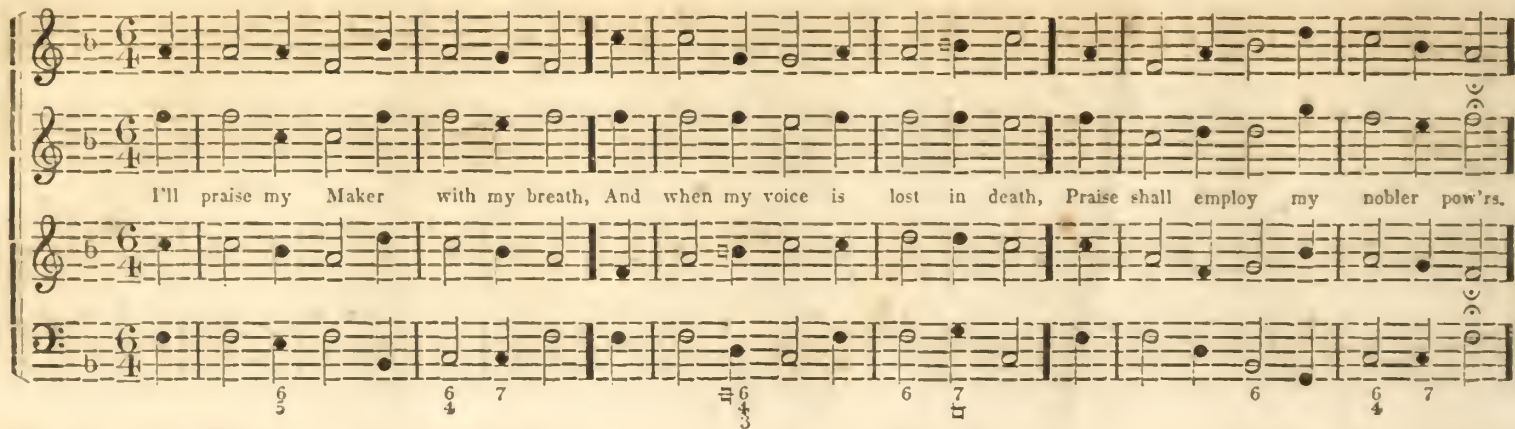
6 6 6 8 7 6 7 6 6 6 5 6 5 6 4 7 6

Pia.

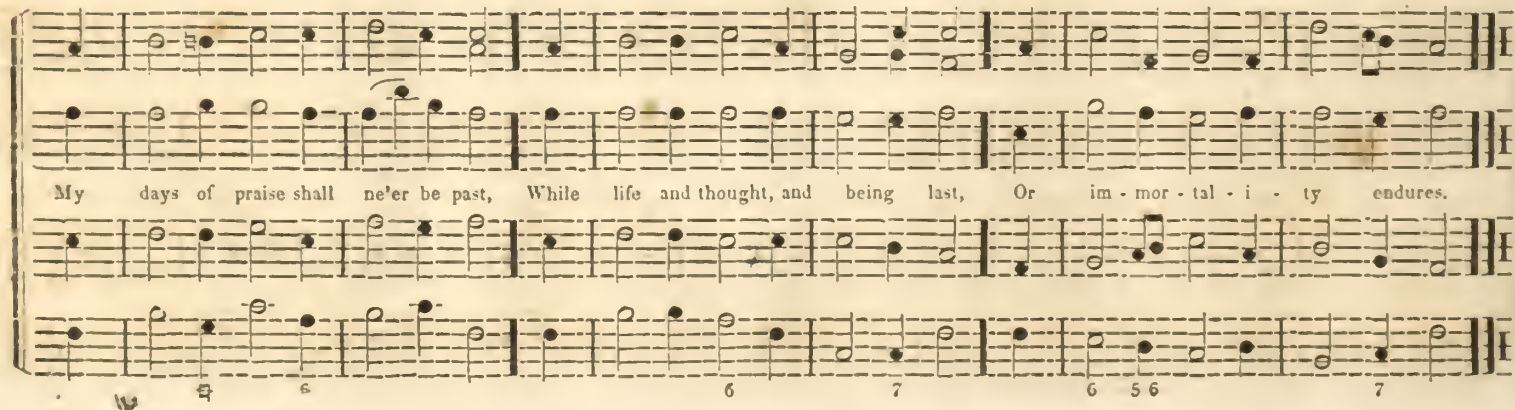
For.

meads, My wea-ry, wand'ring steps he leads Where peaceful riv-ers soft and slow, A-mid the verdant landscapes flow.

6 6 6 6 - 6 4 6 6 7



I'll praise my Maker with my breath, And when my voice is lost in death, Praise shall employ my nobler pow'rs.



My days of praise shall ne'er be past, While life and thought, and being last, Or im-mor-tal-i-ty endures.

Yet a few years, or days, perhaps, Or moments pass, in silent lapse, And time, to me, shall be no more; No more the sun these

6 6 5 6 5 6 3 4 3 5 6 4 7

eyes shall view, Earth o'er these limbs her dust shall strew, her dust shall strew, And life's de-lu-sive dream be o'er.

6 7 6 6 6 7 6 b b 6 6 7

For - ev - er blessed be the Lord, Who gives his saints a long re - ward, For all their toil, re - proach and pain.

6 6 5 7 4 3 7

Let all be - low and all a - bove, Join to proclaim his wond'rous love, And earth re - pent their loud A - men.

6 6 6 5 6 4 3 7 6 8 7

O God, my gracious God, to thee My morning pray'rs shall offer'd be, For thee my thirsty soul dees pant;

Trio. Trebles and Base.

Tenor.

My fainting flesh implores thy grace, Within this dry and barren place, Where I re-fresh-ing waters want.

Is he a star? he breaks the night, Piercing the shades with dawning light; Piercing the shades with dawning light.

6 9 8 6 5 7 -5- 7 9 8 7 6 5 3 6 6 8 7

Pia. For.

I know his glories from a - far, I know the bright, the morning star. I know the bright, the morning star.

6 6 6 4 3 6 5 4 3 3 8 7 4 5 2 3 5 6 5 4 3

Begin, my soul, th'exalted lay, Let each en-raptur'd thought o-bey, And praise th'Almighty's name;

6 6 6 6 8 7

Lo, heav'n and earth, and seas and skies, In one melodious concert rise, To swell th'inspiring theme.

6 6 6 8 7

Encircled by th'e - the - real space, And fix'd by thee on firmest base, The earth's vast orb appears.

6 $\frac{3}{4}$ 6 $\frac{6}{4}$ 7 6 6 $\frac{5}{3}$ $\frac{4}{2}$ 6 6 - $\frac{6}{4}$ $\frac{7}{\sharp}$

From earliest age, great God, thy throne, A - loft in heav'n prepar'd has shown, Nor numbers time thy years.

6 7 $\frac{6}{4}$ $\frac{5}{3}$ 6 6 7

My God, thy boundless love we praise, How bright on high his glories blaze, How sweetly bloom below!

6 5 6 7 6 5 6 6 7 6 5

4 3 4 4 4 3

Detailed description: This system contains the first two staves of music. The top staff is a treble clef with a 3/4 time signature and a key signature of one flat (B-flat). The bottom staff is a bass clef with a 3/4 time signature and a key signature of one flat. The lyrics are written between the two staves. Below the bass staff, there are two rows of numbers: the first row contains '6 5 6 7 6 5 6 6 7 6 5' and the second row contains '4 3 4 4 4 3', which likely represent fingerings for the bass line.

It streams from thy e - ter - nal throne; Thro' heav'n its joys for - ev - er run, And o'er the earth they flow.

6 6 6 6 5 6 6 5 6 7

4 4 4 4 4 4 4 4

Detailed description: This system contains the second two staves of music. The top staff is a treble clef with a 3/4 time signature and a key signature of one flat. The bottom staff is a bass clef with a 3/4 time signature and a key signature of one flat. The lyrics are written between the two staves. Below the bass staff, there are two rows of numbers: the first row contains '6 6 6 6 5 6 6 5 6 7' and the second row contains '4 4 4 4 4 4 4 4', which likely represent fingerings for the bass line.

How blest the sight, the joy how sweet, When brothers join'd with brothers meet, In bands of mutual love ;

6 5 6 5 6 5 7 2 6 5 #6 1 6 5 6 6 7 #

Less sweet the liquid fragrance shed, On Aaron's con - se - crat - ed head, Ra trickling from a - bore.

5 4 2 6 4 3 6 - 4 3 5 6 5 3 2 6 7 6 4 5 3 6 6 6 6 4 7

How pleas'd and blest was I, To hear the people cry, "Come, let us seek our God to day!" Yes, with a cheerful zeal, We'll haste to Zion's hill,
And there our vows and honours pay.

GREENWOOD. S. P. M.

Moderato.

The Lord Jehovah reigns, And royal state maintains, His head with awful glories crown'd. Array'd in robes of light, Begirt with sov'reign might,
And rays of majesty around.

How pleas'd and blest was I, To hear the peo - ple cry, Come, let us seek our God to - day. Yes, with a cheerful zeal, We'll

6 6 6 7 6 5 4 3 6 4 5 6 6 6 5 4 3

2d Treble. Alto.

haste to Zi - on's hill, And there our vows and hon - ours pay, And there our vows and honours pay.

6 6 6 5 4 3 6 5 4 3 6 6 6 6 6 7

The Lord is our shepherd, our guardian, and guide, What - ev - er we want, he will kindly provide ; To sheep of his pasture his

O praise ye the Lord, prepare your glad voice, His praise in the great assembly to sing, &c.

6 5 6 5 5 6 6 6 8 7 6 6 6

4 3 4 3 4 5 4 4 7

mercies a - bound, His care and pro - tection, His care and pro - tection, His care and pro - tection his flock will surround.

6 6 4 3 6 6 4 2 6 5 6 4 5 7

By slurring the dotted notes these two lines may be sung to the usual measure or 10 syllables.

O praise ye the Lord, Prepare your glad voice, His praise in the great As - sem - bly to sing.

6 6 6 8 7 6 6/4 3 6 8 7 8 7

In their great Cre - a - tor Let all men re - joice, And heirs of sal - va - tion Be glad in their King.

6 6 4/3 6 6 4/3 6 8 7

O praise ye the Lord, Prepare your glad voice, His praise in the great As - sem - bly to sing, His praise in the great As -

Ye angels above, His glories who've sung, In lof - ti - est notes, Now pub - lish his praise, In lof - tiest notes, now

6 6 6 5 4 3 6 #6 6 6 4 3 6 6 6 6 6 6 6 6 6

Allegro.

sembly to sing. In their great Creator Let all men rejoice, And heirs of salvation, And heirs of salvation, And heirs of salvation Be glad in their king.

publish his praise. We mortals delighted, Would borrow your tongue, Would join in your numbers, Would join in your numbers, Would join in your numbers And chant to your lays.

6 5 4 3 4 #6 6 6 4 - 6 - 6 6 6 6 6 6 6 6 7

When the vale of death appears, Faint and cold this mortal clay, Kind Forerunner, sooth my fears; Light me through the darksome way.

7 5 7 3 7

Detailed description: This system contains the first four staves of the musical score. The top staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The second staff is a vocal line with lyrics. The third staff is a treble clef accompaniment. The fourth staff is a bass clef accompaniment. The lyrics are: "When the vale of death appears, Faint and cold this mortal clay, Kind Forerunner, sooth my fears; Light me through the darksome way." Below the bass staff, the numbers "7 5 7 3 7" are written under the first five measures.

Light me through the darksome way; Break the shadows, break the shadows, Usher in e - ter - nal day.

6 6 6 4 3 6 4 3 6 7 6 8 7

Detailed description: This system contains the next four staves of the musical score. The top staff continues the vocal line with lyrics. The second staff is a treble clef accompaniment. The third staff is a bass clef accompaniment. The lyrics are: "Light me through the darksome way; Break the shadows, break the shadows, Usher in e - ter - nal day." Below the bass staff, the numbers "6 6 6 4 3 6 4 3 6 7 6 8 7" are written under the first twelve measures.

Hark! the voice of love and mercy, Sounds a - loud from Cal - va - ry! See, it rends the rocks a - sunder,

8 7 8 7 6 5 6 # 6 6 8 7 # 7 6 5 # 7 8 6

3 5 4 3 4 * 4 4 3 4 3 2

Shakes the earth and veils the sky. "It is finish'd! it is finish'd!" Hear the dying Saviour cry!

6 # 6 6 6 7 4 3 5 4 4 3 4 2 6 6 8 7

4 3 4 3 4 3 2 6 4 8 7

Lovely is the face of nature, Deck'd with spring's unfold - ing flow'rs; Birds with songs the time be - guiling,
 While the sun shows every feature, Smiling through descending showers.

6 5 7 6 4 5 7 6 7 6 4 5 3 7 6 5 4

Chant their little notes of glee: But to see a Saviour smiling, Is more soft and sweet to me.

6 7 4 6 5 6 5 4 6 5 6 7

Lo! he comes, with clouds de - scend - ing, Once for favour'd sinners slain, Thousand, Hal - le-

6 5 4 3 6 8 7 6 8 7 6 5 4 3 6 5 4 3

Repeat with the Hallelujahs, &c.

thousand saints at - tend - ing, Swell the triumph, Swell the triumph of his train.
lujah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, A - - - - men.

7 5 6 4 5 7 6 4 2 6 4 7

Lord of nature! source of light! in Pity view thy world below; Guide our erring footsteps rightly, Thro' these scenes of guilt and wo.

Figured bass: ♯ 5 4 6 6 7 4 6 ♯ 6 7

SICILIAN HYMN. P. M. 8 and 7.

Lord, dismiss us with thy blessing, Hope and comfort from above, Let us each, thy peace possessing, Triumph in redeeming love.

Figured bass: ♭ 4 3 4 3 6 6 6 7 5 6 5 6 7 5 3 4 3 4 8 7 6 5 5 6 5 6 4 7

ALCESTER. P. M. 7's.

When the morning paints the skies, When the stars of ev'ning rise, We thy praises will record, Sov'reign Ruler, mighty Lord.

6 4/3 7 6 6 4/3 6 6 5/4 5 6 6 8 7 8 7 6 5 4 3 6 5 4 7

CONDOLENCE. P. M. 7's.

Pleyel.

See the lovely blooming flow'r, Fades and withers in an hour; So our transient comforts fly, Pleasure only blooms to die.

6 6 7 8 6 6 7 8 8 7 6 6 8 7 6 6 7 8 8 7

Andantino.

While with ceaseless course the sun Hasted through the former year, Many souls their race have run, Never more to meet us here.

7 6 5 6 4 6 4 6 4 7

2 4 3 2 2 3 1

Fix'd in an e - ter - nal state, They have done with all below ; We a little longer wait, But how little none can know.

7 6 5 6 4 6 4 6 4 7

2 4 3 2 2 3 1

Glo - ry be to God ou high, God, whose glory fills the sky; Peace on earth to man forgiv'n;

5 4 3, 6 6 5 6 6 4 5 3

Man, the well - be - lov'd of heav'n; Glory be to God on high, God, whose glo - ry fills the sky.

6 6 6 7 6 6 4 3 6 6 5 6 6 6 7 4

Jesus, lover of my soul, Let me to thy bosom fly, While the nearer waters roll, While the tempest still is nigh. Hide me, O my

6 5 - 6 7 4 2 6 6 7 5 6 6 6 4 7 4 5 7

2d Treble.

Tenor.

Saviour, hide, Till the storm of life is past; Safe into thy haven guide; O receive, O receive, O receive my soul at last.

6 5 4 3 6 5 6 4 7 6 5 4 3 6 6 6 7

Now be - gin the heav'nly theme, Sing a - loud in Je - sus' name, Sing a - loud in Je - sus' name:

5 6 7 - 6 5 6 7 6 5 6 5 6 6 5 6 6 7

Ye, who Je - sus' kindness prove, Triumph in re - deem - ing love. Triumph in re - deem - ing love.

6 5 6 7 6 5 T. S. 6 7 6 6 6 7

2d Treble.

Lo, the eastern Magi rise, At a signal in the skies, Brighter than the brightest gem,

Pia.

6 6 6 5 3 6 5 8 7 6 5 4 3

Tenor or Base Solo.

For,

Shines the Star of Beth - le - hem. Brighter than the brightest gem, Shines the Star of Beth - le - hem.

6 6 6 5 6 4 5

Son of God, thy blessing grant, Still supply our ev'ry want, Tree of life, thine influence shed,

With thy sap our spirits feed. Here we suppli - cate thy throne, Here thou mak'st thy glories known.

The first system of music consists of two staves. The top staff is a treble clef with a 2/4 time signature and a key signature of one sharp (F#). The bottom staff is a bass clef with the same time signature and key signature. The music is written in a simple, homophonic style with quarter and eighth notes.

Ye who in his courts are found, List'ning to the joyful sound, Glo - ri - fy the King of kings, Take the peace the Gospel brings.

The second system of music continues the melody from the first system. It features two staves: treble and bass clef, both in 2/4 time with a key signature of one sharp. Below the bass staff, there are numerical figures: 6, 6 6/4, 6 6/4 4/2, 6, 6 6/5, 6, 8, 6 5/4 3, 6 6/4 3.

The third system of music continues the melody. It features two staves: treble and bass clef, both in 2/4 time with a key signature of one sharp. The notation includes various rhythmic values and rests.

Halle - lujah, Praise the Lord. Hal - le - lu - jah, Praise the Lord. Praise, Praise the Lord. Praise, Praise the Lord. Hal - le - lu - jah, Praise the Lord.

The fourth system of music continues the melody. It features two staves: treble and bass clef, both in 2/4 time with a key signature of one sharp. Below the bass staff, there are numerical figures: 5, 7, 6, 6/4, 5.

PROSPECT 7's.

Sostenuto. *Cres.* *Dim.*

'Tis re - li - gion that must give Sweetest pleasure while we live; 'Tis re - li - gion

must sup - ply, Solid comfort when we die, Solid comfort when we die.

6 6 6 5 4 3 3 2 4 2 3 5 4 6 5 4 3 6 5 4 3 6 5 4 3 6 7

6 5 4 3 # 6 5 4 3 5 6 4 5 6 6 4 7

Jesus comes with all his grace, Comes to save a fallen race; Object of our glorious hope, Jesus comes to lift us up.

6 7 6 6 5 6 6 4 7 6 6 7 6 6 7 6 4 3 6 6 7

SPRING. P. M. 8's.

How sweetly along the gay mead, The daisies and cowslips are seen; The flocks as they carelessly feed, Rejoice in the beautiful green.

6 5 5 4 # 6 8 7 6 5 4 2 6 5 6 5 4 # 6 5 6 4 # 2

Pastorale.

2d Treble.

If thou art my shield and my sun, The night is no darkness to me, And fast as my moments roll

6 3 4 6 4 6 6 4 5 6 6 6

Pia.

For.

on, And fast as my moments roll on, They bring me but nearer to thee, They bring me but nearer to thee.

6 6 # They 4 6 3 6 5 6 6 4 3

The God of glory sends his summons forth, Calls the south nations and awakes the north, From east to west the sov'reign orders spread,

Through distant worlds and regions of the dead; The trumpet sounds, hell trembles, heav'n rejoices; Lift up your heads, ye saints, with cheerful voices.

STEPNEY. P. M. 10's, or 10's and 11's. By slurring the *dotted* notes this tune may be sung to all 10's metre. 211

Moderato.

Not to our names, thou only just and true, Not to our worthless names is glory due. Thy pow'r and grace, thy truth and justice, claim

The God of glo - ry sends his summons forth, Calls the south nations and awakes the north. From east to west the sov'reign orders spread,

Im - mortal hon - ours to thy sov'reign name, Shine thro' the earth, from heav'n thy hest abode, Nor let the heathen say, "where is your God?"

Thro' distant worlds and regions of the dead, The trumpet sounds, hell trembles, heav'n rejoices, Lift up your heads, ye saints, with cheerful voices.

Behold the Judge descends, his guards are nigh, Tempest and fire attend him down the sky; Heav'n, earth and hell draw near, let all things come,

3 6 7 6 6 4 6 6 7 6 #6 # 5 6 7 #

To hear his justice and the sinner's doom. But gather first my saints, the Judge commands, Bring them, ye angels, from their distant lands.

* * # 6 6 6 7 6 7 6 #6 6 #6 6 6 6 6 6 7

Again the day returns of holy rest, Which, when he made the world, Je - ho - vah blest; When like his own he

6 7 6 5 7 6 8 6 6 7 6 6 6

Pia.

For.

bade our labours cease, And all be pi - e - ty and all be peace, And all be pi - e - ty and all be peace.

6 7 6 6 4 5 4 5 6 6 6 7

Rise, my soul, and stretch thy wings, thy better portion trace; Rise from tran - si - to - ry things Tow'rds heav'n, thy native place.

6 5 3 4 6 6 4 3 6 5 6 5 6 6 4 3

Sun and moon, and stars decay; Time shall soon this earth remove; Rise, my soul, and haste away, To seats prepar'd above.

6 4 5 3 6 4 5 6 6 5 7 6 6 4 3 6 5 6 5 6 5 6 6 4 6 7

For.

Pia.

The first system of the musical score consists of four staves. The top staff is the vocal line, followed by a piano accompaniment staff, a second vocal line, and a bass line. The key signature is one flat (B-flat) and the time signature is 3/2. The lyrics are: "No war nor battle's sound Was heard, the world around, No hostile chiefs to furious combat ran, But peaceful was the". The bass line includes fingerings: 6, 6 7, 6, 6-, 4 3, 4, 6 4, 5, 4.

Cres.

For.

The second system of the musical score consists of four staves. The top staff is the vocal line, followed by a piano accompaniment staff, a second vocal line, and a bass line. The key signature remains one flat and the time signature is 3/2. The lyrics are: "night, In which the Prince of light His reign of peace upon the earth be - gan. His reign of peace upon the earth began." The bass line includes fingerings: 6, 5 4 3, 6 5 7, 6 4 3, 6, 6 4 8 7.

First system of musical notation for 'Bethlehem'. It consists of four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: 'Lift up your heads in joyful hope, Sa - lute the hap - py morn, Sa - lute the happy morn.'

6 6 7 6 6 7 6 6 6 7 5 4 3

Pia.

For.

Second system of musical notation for 'Bethlehem'. It consists of four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: 'Each heavenly pow'r proclaims the glad hour, Lo, Jesus the Saviour is born. Lo, Jesus the Saviour is born.'

6 - 7 7 6 5 4 3 6 5 4 3 6 5 4 7

Come, and let us ascend, My companion and friend, To a taste of the banquet above, If thine heart be as

Pia.

For.

mine, If for Jesus it pine, Come up into the chariot of love, Come up into the chariot of love.

Come, thou Almighty King! Help us thy name to sing, Help us to pray. Father, all glorious, o'er all victorious, Come and reign over us, Ancient of days.

6 6 3 7 6 4 6 3 5 T. S. 6 7 6 7 6 6 4 3 4 3 6 6 7

HIGHGATE. P. M. 5. 5. 6. 5.

Come, let us a - rise, And aim at the prize, The hope of our calling On this side the skies.

6 4 3 6 6 6 7 4 3 6 6 5 6 6 7

Glory to God on high, Let earth and skies reply, Praise ye his name! His love and grace adore, Who all our sorrows bore, Sing aloud

T. S.

6 6 7 6 6 # 6 4 # 6

Detailed description: This system contains the first four staves of the musical score. The top staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The second staff is an alto clef with the same key signature and time signature. The third staff is a treble clef with the same key signature and time signature. The bottom staff is a bass clef with the same key signature and time signature. The lyrics are written between the second and third staves. The first ending bracket is under the first two staves. The second ending bracket is under the last two staves. The bottom staff contains figured bass notation: 6 6 7 6 6 # 6 4 # 6.

ever - more, Worthy the Lamb. Worthy the Lamb. Worthy the Lamb. Sing aloud ever - more, Worthy the Lamb.

5 6 6 7 6 # 6 # 6 5 6 6 7

Detailed description: This system contains the next four staves of the musical score. The top staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The second staff is an alto clef with the same key signature and time signature. The third staff is a treble clef with the same key signature and time signature. The bottom staff is a bass clef with the same key signature and time signature. The lyrics are written between the second and third staves. The first ending bracket is under the first two staves. The second ending bracket is under the last two staves. The bottom staff contains figured bass notation: 5 6 6 7 6 # 6 # 6 5 6 6 7.

Largo. Pia. 2d time.

For.

Some sweet savour of thy favour Shed abroad in ev'ry heart, Heav'nward as to thee we go, Leaving all our guilt below; Blessing, praising without ceasing. Bid us, Lord, d part.

6 6 6 2 8 6 5 6 6 6 6 6 6 T. S. 6 7 4 6 4 7

ANTHEM.

Teach me, O Lord.

Extract from Stevens.

2d Treble. Teach me, O teach me,

Teach me, O Lord, the way of thy statutes, the way of thy statutes, and I shall keep it un - to the

Teach me, O Lord, Teach me,

Org. Voc. Teach me. 6 6 4 5 6 6 4 5 6 5 6 5 6 5

and I shall Give me understanding
 end keep it un-to the end. Give me un-der-standing and I shall keep thy law.
 Give me understanding
 and I shall 7 7 6 6 5 6 6 5 understanding 6 shall keep thy law.
 6 6 7 # 4 # 6 4 3 6 6 4 3

CHORUS. *Vivace.*

Yea, I shall keep it with my whole heart. Yea, I shall keep it with my whole heart. Be-hold my de-light. Be-
 6 6 7 # 4 # 6 4 3 6 6 4 3

hold my de - light is in thy com - mandments, is in thy conman lments, O quicken, quicken me in thy righteousness, O quicken me

3 8 7 6 5 4 3 6 7 6 5 4 3 6 6 6 - 7 6 6 7

CHORUS.

O quicken me, quicken me,

in thy right - eousness, O quicken me, O quicken me in thy righteousness. Be - hold my de - light, be - hold my de - light is

6 5 4 3 4 3 6 5 4 3 6 - 4 3

Verse. CHORUS. V. C.

in thy commandments, behold my delight, Behold my delight is in thy commandments, is in thy commandments, O quicken, quicken me in thy

6 — 6 6 — 4 6 4 3

V. C.

righteousness. O quicken, quicken me in thy righteousness. O quicken me in thy righteousness. Behold my de - light is in thy com

6 4 5 3 6 4 5 7 — 6 8 7 6 5 6 7 6 5 4 7 4 6 5 4 7 4 2 6 4 5 4 7 4 2

mandants, O quicken me in thy righteous-ness, O quicken me in thy righteous-ness, thy righteousness.

HYMN.

(CHRISTIAN WARFARE.)

My Captain sounds th' alarm.

My Captain sounds th'alarm of war. Behold the pow'rs of darkness near, Behold the pow'rs of darkness near.

mandments, O quicken me in thy righteous-ness, O quicken me in thy righteous-ness, thy righteousness.

8 6 5 7 8 7 5 6 7

HYMN.

(CHRISTIAN WARFARE.)

My Captain sounds th' alarm.

My Captain sounds th'alarm of war. Behold the pow'rs of darkness near, Behold the pow'rs of darkness near.

6 6 5 6 6 6 6 6 6 7 6 5 4 7

Vivace.

Now unto him that is able to keep us from falling, and to pre - sent us faultless be - fore the presence of his

6 $\frac{4}{3}$ 6 $\frac{4}{3}$ $\frac{6}{4}$ $\frac{5}{3}$ 2 6 $\frac{4}{3}$ $\frac{6}{4}$ $\frac{5}{3}$ 6 6 $\frac{6}{4}$ $\frac{5}{3}$

Adagio.

glory with ex - ceed - ing joy. To the only wise God our Saviour, the only wise God, our Saviour,

7 $\frac{6}{4}$ 6 6 $\frac{6}{4}$ $\frac{5}{3}$ 6 $\frac{4}{3}$ 6 $\frac{8}{6}$ $\frac{7}{5}$ $\frac{6}{4}$ $\frac{5}{3}$

Vivace.

Pis.

For.

be glo - ry and majesty, dominion and pow'r, both now and ever, Amen. Be glo - ry and majesty, do-

6 5 8 7 6 5 6 7 6 7 7 4 2

4 3 6 5 4 3 6 4

Adagio.

minion and pow'r, both now and ever, A - men, A - men, A - men, A - men.

b7 6 6 7 7 5 4 3

4 4 4 4 5 4 3

ANTHEM. The earth may be glad.

CHORUS. *Maestoso.*

The earth may be glad, The Lord is King.

The earth may be glad, The earth may be glad, The Lord is King --

The earth may be glad, The Lord is King - - - The earth may be glad, The

The earth may be glad. The earth may be glad. 6 4

earth may be glad, The Lord is King, The earth may be glad, The earth The glad, may be glad, thereof.

earth may be glad, The earth may be glad, The earth may be glad, The earth may be glad, may be glad thereof.

4 4 # # 6 6 6 7

Yea, the multitude of isles, the multitude of isles, the multitude of isles may be glad thereof. The earth may be glad. The Lord is King. The earth may be

Sym.

CHORUS. For. Animato.

glad, the Lord is King, the Lord is King, the Lord is King. The heav'ns have declar'd his righteous-

The heav'ns have declar'd his righteous-

ness, :: and all the peo - ple have seen his glo - ry,

ness, The heav'ns have declar'd his righteous - ness, and all the peo - ple have seen his glo - ry, and all the

7 6 6 #6 6 #

have seen and all the peo - ple have

have seen his glo - ry, have seen his glory, and all the peo - ple, and all the people have seen his glory. The heav'ns have de-

peo - ple have seen his glory, have seen his glo - ry, and all the people have seen his glory. The heav'ns have de-

have seen his glory, have

8 3 3 8 3 3 6 6 6 6 7 4 3 6

clar'd his righteousness, and all the people and all the all, all have seen his glory.

clar'd his righteousness, and all the people have seen his glory, and all the people have seen his glory, all, all have seen his glory.

6 5 7 6 7 6 7 6

CHORUS. *Sym. con Spirito.*

Rejoice, rejoice, rejoice in the Lord, rejoice in the Lord ye righteous, re-

Rejoice, rejoice, rejoice in the Lord, rejoice in the Lord ye righteous, re-

6 7 6 5 4 3

joice in the Lord ye righteous, rejoice and give thanks, rejoice and give thanks, for a remembrance of his holiness, for a remembrance of his holiness.

joice in the Lord ye righteous, rejoice and give thanks, rejoice and give thanks, for a remembrance of his holiness, for a remembrance of his holiness, Re-

Adagio.

and give thanks, and give thanks, for a remembrance of his ho - li - ness, rejoice, give thanks, for a remembrance of his ho - li - ness.

joice and give thanks, rejoice and give thanks, for a remembrance of his holi - ness, rejoice, give thanks, for a remembrance of his ho - li - ness.

and give thanks for a remembrance

ANTHEM. The Lord is King.

Molto.

The Lord is king, The Lord is king, The Lord is king, The Lord is king and hath put on glorious apparel, The Lord hath put on glorious

6 6 7 6 6

Pia. *For.*

apparel, And girded himself with strength, and girded himself with strength. The Lord is king, The Lord is king, The Lord is king and hath

7 6 6 6 6 6 5 6 6

put on glorious apparel, The Lord hath put on glorious apparel, and girded himself with strength. He hath

He hath made the world so

He hath

6 6 6 6 6 6 7

He hath made the world so sure, He hath made the world so sure

made the world so sure, He hath made the world so sure - - - that it cannot be moved.

sure, He hath made the world so sure

made the world so sure, He hath made the world so sure, so sure

6 6 6 7 6 7 6 5 4 3

Base. Solo. Allegretto.

The floods are risen,

The floods are risen, O Lord, The floods lift up their voice, The floods lift up their voice, The

floods lift up their waves. The floods lift up their waves. The waves of the sea are

mighty, The waves of the sea are mighty, and rage horribly,

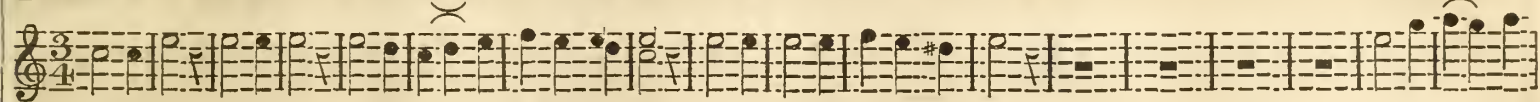
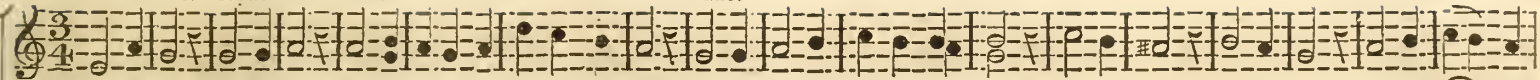
But yet the Lord who dwelleth on high, is mighti - er—

Tenor. Recitative. Largo.

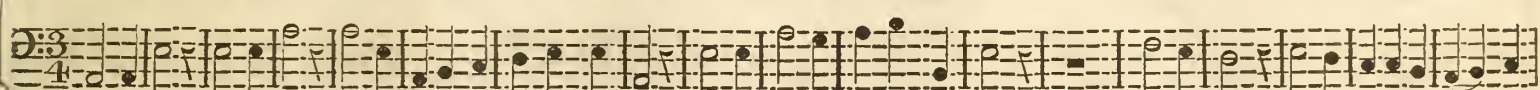
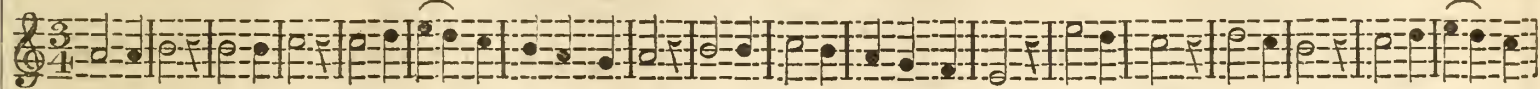
Thy testimonies, O Lord, are sure, very sure.

CHORUS. Moderato e Mezzo.

Piano.



Holiness, Holiness, Holiness becometh thy house, Holiness becometh thy house, Holiness, Holiness, Holiness be-

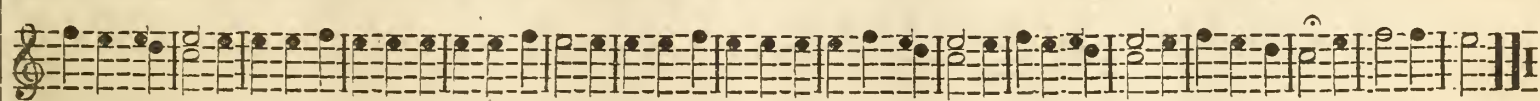
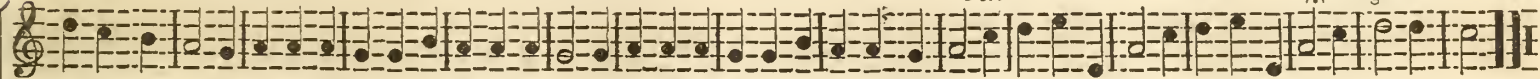


7 6 6 6 4 7 6 6 6 4 # Holiness, 6 Holiness, Holiness 6 6

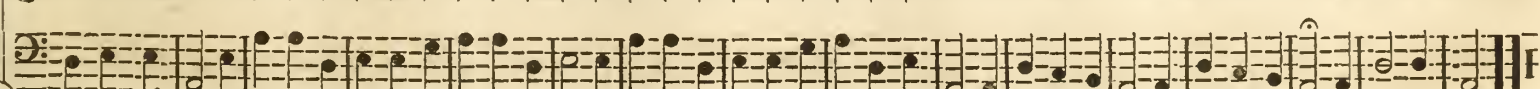
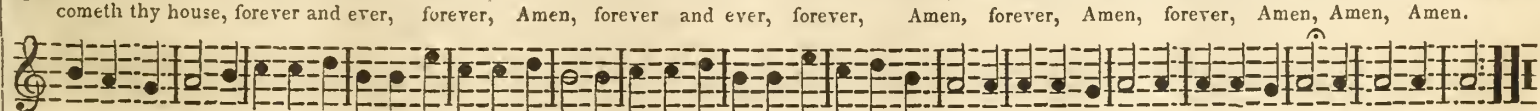
Piu Presto.

For.

Adagio.



cometh thy house, forever and ever, forever, Amen, forever and ever, forever, Amen, forever, Amen, forever, Amen, Amen, Amen.



6 6 7 6 6 7 6 4 6 4 3 6 4 3

Moderato.

Pia.

For.

To him, who sits upon the throne, The God, whom we adore, And to the Lamb, that once was slain, Be glory ever more.

6 5 7 6 8 7 6 5 7 - 6 - 5 8 7 6 7 6 5 6 2 6 5 6 5

For. Allegretto.

Glory, honour, praise and power, be unto the Lamb forever, Jesus Christ is our Redeemer, Hallelujah. Hallelujah. Hallelujah, Praise the Lord.

6 4 6 6 6 6 4 6 # 6 6 6 6 6 6 6 7

Recitative.

Sweet as the shepherd's tuneful reed, From Sion's mount I heard the sound; *Sym. Larghetto.* Gay sprang the flow'rets of the

6 6 # 7
4
2

mead, And gladden'd nature smil'd a - round, *Sym.* The voice of peace salutes mine ear, Christ's lovely

6 6 # 6
4
2

voice perfumes the air. *Andante.*

*

First system of musical notation, featuring a treble and bass staff. The treble staff contains a complex melodic line with many notes and slurs, while the bass staff provides a supporting accompaniment.

Second system of musical notation, including a vocal line and a piano accompaniment. The word "Solo." is written above the treble staff. The lyrics "Peace, troubled soul, whose plaintive moan, Hath taught these rocks the" are written below the treble staff.

Third system of musical notation, including a vocal line and a piano accompaniment. The lyrics "note of woe, Cease thy complaints, suppress thy groan. And let - - thy tears for - get to flow, Be-" are written below the treble staff. The piano accompaniment includes figured bass notation (6 4, 5 3) at the bottom.

CHORUS. Tenor.

Alto.

Treble.

Behold the precious balm is found, Which

hold the precious balm is found, Which lulls thy pain, which heals thy wound,

6 6 6 6 8 4 3 8 7 6 5 4 3 Behold, &c. 7 7

Solo.

lulls thy pain, which heals thy wound.

Come, freely come, by sin opprest, Un - bur - den here the weighty load; Here

6 8 7 6 5 4 3 6 6 6 6 6 6 6 6 6 6 5 3

find thy refuge and thy rest, Safe in - the bosom of thy God; Thy blessed Saviour's glorious word, That

CHORUS.

Thy blessed Saviour's glorious word That sheathes th'avenger's sword.

sheathes th'a - ven - ger's glit'ring sword, Thy blessed Saviour's glorious word, That sheathes th'avenger's glit'ring sword.

Thy blessed Saviour's glorious word, That sheathes th'avenger's sword.

Solo. *hr*

As spring the winter, day the night, Peace, sorrow's gloom shall chase a - way, And

smil - ing joy, a se - raph bright, Shall tend thy steps and near thee stay, Whilst

ANTHEM. O praise the Lord.

Handel.

245

Brisk.

O praise the Lord with one consent, O praise the Lord with one consent, and mag - ni - fy his name, Praise the Lord with one con-

sent, and mag - ni - fy his name. Let all the servants of the Lord His worthy praise, his worthy praise proclaim. His worthy praise, his worthy praise proclaim. His worthy praise, his worthy praise proclaim.

CHORUS. Brisk.

O be joyful in God, all ye lands, O be joyful in God, all ye lands, all ye lands, O be joyful in God, all ye

6 7 6 7 6 7 4 3 6 6 5 6 6 7 6 7

lands, O be joyful in God, all ye lands, Make his praise glorious; O be joyful in God, all ye lands, in God, all ye

6 4 4 6 4 6 5 4 4

F. Tenor.

full of thy glory, Heav'n and earth are full of thy glo - ry, Heav'n and earth are full of thy glory.

Glory

6 6 6
5 4 3

b 7 6 5
3

full of thy glory, Heav'n and earth are full of thy glory, full of thy glo - ry, Heav'n and earth are full, are full of thy glo - ry.

Voic.

6 6 6
5 4 3

b 7 6 5
3

be to thee, to thee, Most High. Glory be to thee, to thee, Most High. Amen, A - men, A - men.

7

5 6 6 6 F 6 4 6 6 8 7

RESPONSE to the Commandments.

Slow. Pia. For.

2d Treble.

Lord have mercy up - on us, And in - cline our hearts to keep this law. Lord have mer - cy

5 4 6 6 7 6 6 5 5 4 6 7 4 6 4

Pia. For.

up - on us, And write all these thy laws in our hearts, in our hearts, we beseech thee.

6 6 7 6 6 5 6 6 7 4

ANTHEM. Ps. XXVI.

Sym.

Duet. Treble and Base.

I'll wash my hands in innocence, I'll wash my hands in

innocence, O Lord, O Lord, and so will I go, so will I go, and so will I go to thine altar.

CHORUS.

I'll wash my hands in in - no - cence, I'll wash my hands in in - no - cence, O Lord,

Figured Bass: 3 6 3 6 3 6 3 6 3 6 6 6 6 7 6

O Lord, and so will I go, so will I go, and so will I go to thine al - tar.

Figured Bass: ♯6 4/3 6 6 4/3 = 6 4/3 6 6 4/3 6 7

Sym. Treble Solo. Sym

That I may show the voice of thanksgiving,

Sym.

That I may show the voice of thanksgiving, And tell of all,

tell of all, and tell of all thy wond'rous works, and tell of all, tell of all, and tell of all thy

wond'rous works, and tell of all, tell of all, and tell of all thy wond'rous works.

Sym. Base Solo.

Lord, Lord, Lord, I have lov'd the

hab - i - ta - tion of thy house, and the place where thine honour dwelleth. Lord, I have lov'd,

Lord, I have lov'd the hab - i - ta - tion of thy house, and the place, the place where thine honour dwelleth.

Duet. Trebles.

I will walk, I will walk in - no - cently, in - no - cently, O de - liver me, O de - liver me, And be merciful un-

6 5 4 3 6 5 4 3 6 6 5 4 3 7 7 4 5 6 7 6

to me. O be merciful, O be merciful, O be merciful un to me. *Sym.*

6 5 6 6 5 7 4 5 6 5 9 8 6 4 5 3

CHORUS

I will praise the Lord, praise the Lord, praise the Lord in the congre - ga - tion, praise the Lord, praise the Lord in the congre -

6 6 6 7 6 7

ga - tion, I will praise the Lord, I will praise the Lord in the congre - gation, praise the Lord, praise the Lord

6 7
4 4

6 4
3

6 4
3

Slow.

in the congre - ga - tion, praise the Lord, praise the Lord in the congre - ga - tion. Praise the Lord.

6 6 6 7
4 4

6 4
3

6 6 6 7
4 4

Largo. Mez. Pia.

Vital spark of heav'nly flame, Quit, O quit this mortal frame. Trembling, hoping, ling'ring, flying, O the pain, the bliss of dying.

6 - 6 7 6 6 5 8 7 6 5 6 6 7

4 3 5 3 6 4 7

Detailed description: This system contains three staves of music. The top staff is a treble clef with a key signature of two flats (Bb, Eb) and a common time signature (C). The middle staff is a vocal line with lyrics. The bottom staff is a bass clef with a key signature of two flats (Bb, Eb) and a common time signature (C). Below the bass staff are figured bass notations: 6 - 6 7 6 6 5 8 7 6 5 6 6 7, with some numbers underlined and some with a '3' below them.

Affettuoso.

Hark, Hark, they whisper, angels

Cease, fond nature, cease thy strife, And let me languish into life. Hark, they whisper, angels say, they whisper, angels

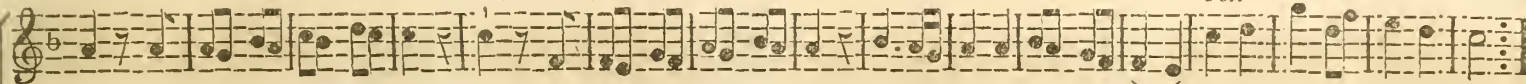
6 6 7 6 6 7

4 3 5 3 6 4 7

Detailed description: This system contains three staves of music. The top staff is a treble clef with a key signature of two flats (Bb, Eb) and a common time signature (C). The middle staff is a vocal line with lyrics. The bottom staff is a bass clef with a key signature of two flats (Bb, Eb) and a common time signature (C). Below the bass staff are figured bass notations: 6 6 7 6 6 7, with some numbers underlined and some with a '3' below them. The system ends with a double bar line and a repeat sign.

For. Pia.

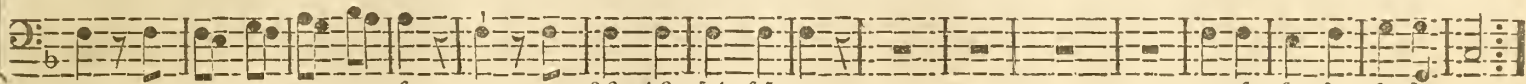
For.



say, they whisper, angels say, Hark,



say, Hark, Hark, they whisper, angels say, Sister spirit, come a - way, Sister spirit, come away.



Hark, they whisper, angels say, Hark,

$$\begin{array}{cccc} 3 & 2 & 4 & 3 \\ 7 & 2 & 3 & 2 \end{array}$$

$$\begin{array}{cc} 5 & 4 \\ 3 & 2 \end{array}$$

$$\begin{array}{cc} 6 & 5 \\ 4 & 3 \end{array}$$

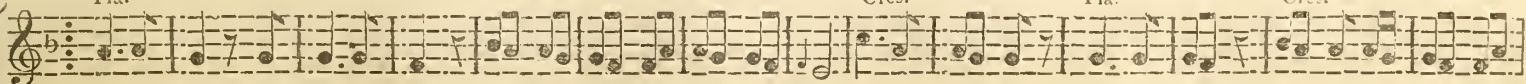
$$\begin{array}{cccc} 6 & 6 & 6 & 6 \\ 4 & 4 & 4 & 4 \end{array}$$

Pia.

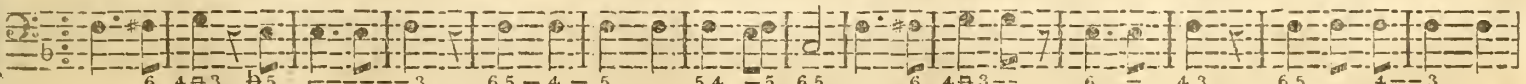
Cres.

Pia.

Cres.



What is this, absorbs me quite, Steals my senses, shuts my sight, Drowns my spirit, draws my breath, Tell me, my soul, can



$$\begin{array}{c} 5 \\ 5 \end{array}$$

$$\begin{array}{c} 4 \\ 4 \end{array}$$

$$\begin{array}{c} 3 \\ 3 \end{array}$$

$$\begin{array}{c} 6 \\ 6 \end{array}$$

$$\begin{array}{c} 5 \\ 5 \end{array}$$

$$\begin{array}{c} 3 \\ 3 \end{array}$$

$$\begin{array}{c} 6 \\ 6 \end{array}$$

$$\begin{array}{c} 5 \\ 5 \end{array}$$

$$\begin{array}{c} 4 \\ 4 \end{array}$$

$$\begin{array}{c} 3 \\ 3 \end{array}$$

$$\begin{array}{c} 6 \\ 6 \end{array}$$

$$\begin{array}{c} 5 \\ 5 \end{array}$$

$$\begin{array}{c} 4 \\ 4 \end{array}$$

$$\begin{array}{c} 3 \\ 3 \end{array}$$

$$\begin{array}{c} 5 \\ 5 \end{array}$$

$$\begin{array}{c} 4 \\ 4 \end{array}$$

$$\begin{array}{c} 3 \\ 3 \end{array}$$

$$\begin{array}{c} 6 \\ 6 \end{array}$$

$$\begin{array}{c} 5 \\ 5 \end{array}$$

$$\begin{array}{c} 4 \\ 4 \end{array}$$

$$\begin{array}{c} 3 \\ 3 \end{array}$$

$$\begin{array}{c} 6 \\ 6 \end{array}$$

$$\begin{array}{c} 5 \\ 5 \end{array}$$

$$\begin{array}{c} 4 \\ 4 \end{array}$$

$$\begin{array}{c} 3 \\ 3 \end{array}$$

$$\begin{array}{c} 6 \\ 6 \end{array}$$

$$\begin{array}{c} 5 \\ 5 \end{array}$$

$$\begin{array}{c} 4 \\ 4 \end{array}$$

$$\begin{array}{c} 3 \\ 3 \end{array}$$

$$\begin{array}{c} 6 \\ 6 \end{array}$$

$$\begin{array}{c} 5 \\ 5 \end{array}$$

$$\begin{array}{c} 4 \\ 4 \end{array}$$

$$\begin{array}{c} 3 \\ 3 \end{array}$$

$$\begin{array}{c} 6 \\ 6 \end{array}$$

$$\begin{array}{c} 5 \\ 5 \end{array}$$

$$\begin{array}{c} 4 \\ 4 \end{array}$$

$$\begin{array}{c} 3 \\ 3 \end{array}$$

For. *Pia.* *Pia. Andante.*

this be death! Tell me, my soul, can this be death! The world re - cedes, it

5 4 3 2 5 3 6 5 4 3 3 6 5 4 3 6 7 6 6 6 6 6 6 5 4 3 6 4 6

Cres. *For.* *Dim.* *Cres.*

dis - ap - pears, Heav'n opens on my eyes; my ears With sounds se - saph - ic ring.

6 6 4 7 7 8 2 6 6 - 5 - 6 5 4 3 6 6 6 4 5 6

Vivace. For.

Lend, lend your wings, I mount, I fly, O grave, where is thy victory, O grave, where is thy victory, O death, where is thy sting? O

7
4
2

6

4
3

6

4
3

T. S.

Pia.

grave, where is thy victory, O death, where is thy sting? Lend, lend your wings, I mount, I fly, O grave, where is thy

6

4
3

T. S.

6

4
3

6

4
3

6

victory. thy victory, O grave, where is thy victory, thy victory, O neath, where is thy sting? O death, where is thy sting

Adagio.

Lend, lend your wings, I mount, I fly. O grave, where is thy victory, thy victory? O death, O death, where is thy sting?

Be - fore Je - ho - vah's awful throne, Ye nations, bow with sacred joy: Know that the Lord is God a - lone,

6 5 9 8 6 5 3 3 3 3 6 5 7

He can cre - ate and he de - stroy. He can cre - ate and he de - stroy. His sov'reign pow'r with-

6 6 6 7 6 6 6 5 3 6

Pia.

out our aid, Made us of clay, and form'd us men, And when, like wand'ring sheep, we stray'd. He brought us to his

fold a - gain; He brought us to his fold a - gain. We'll crowd thy gates with thank - ful songs, High as the

For. Pia. For. Pia.

heav'ns our voices raise, And earth, And earth, with her ten thousand, thousand tongues, Shall fill thy courts with sounding praise. Shall

6 7 T. S. 6 7 T. S.

For.

fill thy courts with sounding praise, Shall fill, shall fill thy courts with sounding praise. Wide, wide as the world is thy command,

T. S. 5 6 6- 6 4 3 6 6 5 3 1 2 7 T. S.

Vast as e - ternity, e - ternity thy love; Firm as a rock thy truth must stand, When rolling years shall cease to

move, shall cease to move, When rolling years shall cease to move, When roll - ing years shall cease to move.

ANTHEM. O God, the strength of all.

P. Treble and Base. Duet. Largo.

O God, the strength of all them that put their trust in thee, O God, the strength of all them that put their trust in thee, mercifully accept our pray'rs,

mercifully accept our pray'rs, and because thro' the weakness of our mortal nature we can do no good thing, we can do no good thing without thee.

CHORUS.

O God, the strength of all them that put their trust in thee, O God, the strength of all them that put their trust in thee,

4 6 6 6 7 7 9 8 6 6 6 - 4 8 7 6 5
3 5 5 4 3 4 6 6 6 3 6 5 4 3

Trio. P.

mer - ci - ful - ly ac - cept our pray'rs, mer - ci - ful - ly ac - cept our pray'rs, and because thro' the weakness of our

mor - tal na - ture we can do no good thing, we can do no good thing with - out thee.

CHORUS.

Grant us the help, the help of thy grace, the help of thy grace, that in keeping thy commandments, in keeping thy com-

mandments we may please thee, please thee, please thee both in will and deed. Grant us the help, the help of thy grace, the help of thy

Grant us the help, &c.

STRIKE THE CYMBAL.

Pucitta.

269

Allegro. For.

The instrumental parts to this piece will be found in the Old Colony Collection.

CHORUS.

Solo.

Pow'rful slinging,
Strike the cymbal, roll the tymbal, Let the trump of triumph sound.

7 6 7 6 6 # 6

headlong bringing, Proud Go-li-ah to the ground. Solo.

From the river, re-ject-ing quiver, Judah's

7 5 6 7 7 6 7 6 6

4 2

CHORUS.

Spread your banners, shout ho - eannas, Battle is the Lord's alone.
 he - ro takes the stone.

4 6 7 5 6 7 4

SOLO.

All the band of Israel's daughters, Catch the sound, ye hills and waters,
 Solo.
 See, advances, with songs and dances,

6 6-7 6 6-7 6 6-7

CHORUS.

Soli. Slow.

Spread your banners, shout ho - san - nas, Battle is the Lord's a - lone. God of thunder, rend a-

6 7 5 4 2 6 4 7 4 2

CHORUS.

sunder, all the pow'r Phi - lis - tia boasts? What are nations? What their stations? Israel's God is Lord of hosts.

4 2 4 2 6 - 6 4 7 6 7 5 2 2 6 4 7

CHORUS.

Soft. Slower.

Faster.

To the dust Jehovah brings.

What are haughty monarchs now? Low before Jehovah bow. Pride of princes, strength of kings, Praise him,

6 4 = 5 3 6 4 = 5 3

Praise him, exulting nations, praise, Praise him, Praise him, exulting nations, praise, Hosanna, Hosanna, Ho - san - na.

6 = 6 =

ANTHEM. To be sung at the conclusion of Divine Service

Treble.

The grace of our Lord Je - sus Christ, and the love of God, and the fellowship of the Holy Ghost, be with us all, be

4 2 6 4 7 6 4 7 4 5 2 3 6 - 7 # 6 4 4 2 6 6 4 6 6 4 7 4 3

Slow.

with us all, be with us all, ever - more, be with us all, ever - more, Amen, Amen, be with us all, ever - more, Amen, Amen.

6 - 6 7 7 - 6 6 4 6 6 4 7 7

Con Spirito. 1st Case, Soli. Part. 2d time, Tutti. For.

The instrumental parts of this piece are in the Old Colony Collection.

1st V. Soul I the loud timbr'd o'er Egypt's dark sea; Je - hovah has triumph'd; his people are free. Sing for the pride of the

2d V. Praise to the Conqueror; praise to the Lord; His word was our arrow; his breath was our sword. Who shall return to tell

7 5 4 5 6 4 5 6 5 6 5 6 7 6 5 4 2

tyrant is broken; His chariots, his horsemen all splendid and brave; How vain was their boasting, the Lord hath but spoken, And

Egypt the story Of those she sent forth in the hour of her pride? The Lord hath look'd out from his pillar of glory, And

5 6 6 6 4 6 7 6 7 6 7

For.

1st time, Soli. Pia. 2d time, Tutti. For.

chariots and horsemen are sunk in the wave, Sound the loud timbrel o'er Egypt's dark sea; Je-
all her brave thousands are dash'd in the tide. Praise to the Conqueror; praise to the Lord; His

6 # 6 6 4 5 7 6 5 6 4 5 3 6 4 7 6 4

1st time.

2d time.

Coda Fortis.

hovah has triumph'd, his people are free. people are free. His people are free, his people are free.
word was our arrow, his breath was our sword, breath was our sword. His breath was our sword, his breath was our sword.

5 3 6 4 5 3 6 4 5 3 6 4 7 6 4 7 6 5 7 6 5 7 8 7

TRISÀGIUM. Holy, holy, holy Lord.

p.

Holy, holy, Lord God of Hosts, Holy, holy, holy, holy, holy Lord God of Hosts, Holy,

Duet. 2d Treble.

Ho - ly, ho - ly, holy Lord God of hosts. Heav'n and earth are full of thy glory, Heav'n and earth are

1st Treble.

full of thy glo - ry, Heav'n and earth are full of thy glory, Heav'n and earth are full of thy glory.

6
4

4
2

6
4

CHORUS.

Glory be to thee, O Lord, glory be to thee, O Lord, most high, most high. Amen, Amen, A - men.

P. P. P. P.

T. S.

6

5

6

♩6

6

6

6

4

5

Lord of all pow'r and might, Lord of all pow'r and might,

Thou that art the author, Thou that art the

6 6 4 3 6 6 6 5 3

Thou that art the giver of all good things, graft in our hearts the love of thy name, the

author,

love of thy name, in - crease in us true re - li - gion, Lord of all pow'r and might,

6 6 6 6 4/3

nourish us in all good - ness, Lord of all pow'r and might, and of thy great mercy, and

5 # 6 6 5 4 # 8 7 4/3 6 6 6 5 3

of thy great mercy, keep us, keep us, keep us, keep us in the same, through

Figured Bass: $\frac{9}{7} \frac{8}{6} \quad \frac{7}{5} \frac{6}{4} \text{---} \frac{3}{3} \quad 3 \quad 6 \quad 6 \quad 6 \quad 6$

Je - sus Christ our Lord, through Je - sus Christ our Lord. Amen, Amen.

Through Jesus

Figured Bass: $\frac{6}{4} \frac{5}{3} \quad \frac{6}{4} \frac{5}{3} \frac{6}{4} \frac{5}{3} \quad \frac{4}{2} \frac{3}{2} \quad 6 \quad 6 \quad 5 \quad 4$

ANTHEM. Lord, we pray thee.

P. DUET. Two Trebles.

Musical score for the Anthem "Lord, we pray thee" for two trebles and organ. The score consists of three staves. The top two staves are for two trebles, and the bottom staff is for the organ. The key signature is one sharp (F#) and the time signature is 4/4. The organ part includes a 4-measure rest in the final measure.

Lord, we pray thee, Lord, we

Org.

CHORUS.

Musical score for the Chorus of the Anthem. The score consists of three staves. The top two staves are for two trebles, and the bottom staff is for the organ. The key signature is one sharp (F#) and the time signature is 4/4. The organ part includes a 6-measure rest in the final measure.

pray thee, we pray, we pray thee, Lord, we pray thee, Lord, we pray thee that thy grace may

8 7 6 8 7 6 5 4 3 6 5 6 5 4 3 6 5 4 3 6

always pre - vent and follow us, may always pre - vent and follow us

Sym.

Treble

And make us con - tinually, And make us con - tin - ually, to be giv'n to all good works. We pray that thy grace may pre - vent and We pray that thy grace may always

Tenor.

follow us, and make us con - tinually to be giv'n con - tinually to be giv'n to all good works, and make us con - tinually,

Quartet. CHORUS. Duet. P. Trio.

And make us con - tinually, con - tinually, con - tinually to be giv'n to all good works, Thro' Je - sus Christ, Thro' Je - sus

6 - 4 6 5 6 4 3

CHORUS. P. F. PP.

Christ our Lord, thro' Je - sus Christ Thro' Je - sus Christ our Lord, A - men. A - men, A - men.

Thro' 6 5 6 6 5 4 4 3 6 6 6 7 6 4 7

ANTHEM. O Lord, with angels and archangels.

Full.

O Lord, with angels and archangels, and with all the company, with all the company of heav'n, we laud and magnify, we laud and

6 4 6 3 2 6 4 6 6 4 7 4 5 6 6

Slow.

magnify thy glorious name, evermore, evermore, praising thee and saying, Holy, ho - ly, hely,

6 6 4 3 6 6 4 6 6 6 7 6 6

Tempo. Pia.

Lord God of Hosts, Heaven and earth are full of thy glory, Heaven and earth are full of thy glory.

6 6 #6 # 7 6 4 3 6 6 4 6 6 4 7

Full.

Glory be to thee, O Lord, Most High, Amen, Hal - le - lu - jah, A - men, A - men.

6 5 6 6 7 4

Solo. F. Maestoso.

Tutti. F.

Go forth to the mount, bring the olive branch home, And rejoice for the day of our freedom is come,

Finis.

olive branch home, And re - joice for the day of our freedom is come.

6 6 5 7 8 6 7 6 5 3 9-3 9-3 6 7

Solo.

From that time when the moon up - on Ajaion's vale, Looking motionless down saw the kings of the earth, In the presence of God's mighty Champion grow pale,

Oh never had

6

Da Capo. Sym. Conclude with this Sym. and omit the first, after D. C.

Judah an hour of such mirth! Oh never had Judah an hour of such mirth!

6 4 5 # 6 7 5 6 6 5 6 4 #

1.
How beautiful, how beautiful, how beautiful upon the mountains are the feet of him that bringeth good

2.
That bringeth good tidings of good, of good, How beautiful, how beautiful, how beautiful upon the

3.
How beautiful, good tidings, how beautiful, how beautiful upon the

tidings, are the feet of him that pub - lish - eth peace, that saith un - to Zi - on, thy God reigneth. 2.

mountains are the feet of him that pub - lish - eth peace, that saith un - to Zi - on, thy God reigneth. 3.

mountains are the feet of him that publisheth sal - vation that saith un - to Zi on, thy God reigneth. 1.

Pia. *For.*

ANTHEM. I will love thee, O Lord.

First Treble. Second Treble.

I will love thee, O Lord, O Lord, my strength, I will love thee, O Lord, O Lord, my strength, I will

Instruments.

Voice.

I will love thee, O

First Treble.

I will love thee, O Lord, O Lord, my strength.

Second Treble.

Sym. The Lord is my strength, my

love thee, I will love thee, O Lord, O Lord, my strength. The Lord is my strength, my strength and my de-

5- 8 7 6 6 6 6 6 6 6 6 6 The

4 5 6 5 4 5 6 5 6 6 6 6

Lord, I will love thee,

Cres. For. P. P. tr Sym.

strength and my defence, my strength and
 fence, my strength and my Redeemer, my Redeemer, O Lord, O Lord, my Saviour and my God.
 Lord is my defence my strength and

Tenor. First time Trio without the Tenor, Pia. Second time Tutti, For.

Second Treble.
 O send out thy light, thy light and thy truth, thy light and truth, that they may
 O send thy light, thy

lead me, O send thy light, thy light and truth, and bring me to thy ho-ly hill and to thy

O send out thy light, and thy

O send thy light,

6 7 # 6 # 6 6 4/3 4/3 6 5 8 7

and bring me, bring me

dwelling, and bring me to thy ho-ly hill and to thy dwelling. Amen. A - - - - men.

and bring me, bring me,

2 6 5 6 7 5 6 5 7 6 8 7 4 3 4 2 4 2 6 8 7 4

ANTHEM. The peace of God.

Verse.

The peace of God, which passeth, which passeth understanding, Keep your hearts and minds, Keep your hearts and

Sym. Keep

The peace of God, which passeth, which passeth understanding, Keep your hearts and minds, Keep your hearts and

6 7 6 6 6 7 5 4 6 6 6 7

CHORUS.

minds in the knowledge, in the knowledge and love of God and of his Son Jesus Christ our Lord. And the blessing, the

Lively.

minds in the knowledge, in the knowledge and love of God and of his Son Jesus Christ our Lord. And the blessing, and the

6 4 6 4 6 4 6 5 6 5 6 7

blessing, the blessing of God Almighty, the blessing of God, the blessing of God Almighty, the Father the Son, the Father the Son and the Holy Ghost

6 6 6 6 - 7 5 6 6 5 7 6 6 6 5 6 6 7 6 6 6 6 4 3 6 6 4 5

F. P. F.F.

be amongst you, be amongst you And remain with you always, And remain with you always, Amen, Amen, Amen, Amen, A - men.

6 6 6 5 6 6 5 6 6 5 6 6 5 3

Verse, ad libitum.

Death is swallow - ed up in vic - to - ry, Death is swallow - ed up in vic - to - ry, in vic - to - ry.

6 6 7 4 5 6

TRIO. Slow.

Very slow.

O death, O death, where is thy sting! O grave, O grave, where is - - thy victory, thy victory, thy victory, O

6 5 6 - 5 7 6 6 5 6 6 6 -

Ad libitum.

SOLO. Ad lib.

grave, O grave, where is thy victory.

6 5 6

The sting of death is sin, The sting of death is sin, And the

strength, And the strength, And the strength of sin is the law.

CHORUS.

P.

F.

But thanks be to God, who giveth us the victory, who

who giveth us the vic-to-ry, who giveth us the vic-to-ry, -

6 #6 7

Thanks be to God, to God,
 giveth us the vic-to-ry, who giveth us the vic-to-ry, thanks be to God, who giveth us the vic-to-ry, thanks be to
 the victory, thanks be to God,

6 7 6 6 8 3 3 3 6 7

Adagio.
 thanks be to God,
 God, to God, who giveth us the vic-to-ry, the vic-to-ry, the vic-to-ry, Through our Lord Jesus Christ.

God,

6 6 7 7 6 7 7

ANTHEM. Praise the Lord.

Beethoven.

Allegro. F.

Second Treble.

Praise the Lord, O all ye sons of men, in holy songs of joy! in holy songs of joy!

Praise the Lord, O all ye sons of men, in ho - ly songs of joy! in holy songs of joy! in holy songs of joy!

men, in ho - ly songs of joy! in ho - ly songs of joy! in ho - ly songs of joy! in ho - ly songs of joy! in ho - ly songs of joy!

joy! in holy songs, in songs of joy! Praise the Lord, O all ye sons of men, in

Praise the Lord, O all ye sons of men, in holy songs of joy! in

f.

Praise the Lord, O all ye sons of men, in ho - ly songs of joy! in ho - ly songs of

joy! in songs of joy! Praise the Lord, O all ye sons of men, I raise the Lord in songs of joy! in holy
 holy songs of joy! Praise the Lord, praise - the Lord - in ho - - ly songs of joy!
 holy songs of joy! Praise the Lord in holy songs, in songs of joy! in holy
 joy! in songs of joy! Praise the Lord, O all ye sons of men, in ho - - ly songs, - in ho - - ly songs of joy! in holy

songs of joy! Praise the Lord, O all ye sons of men, Praise the Lord, in holy songs of
 Praise the Lord, O all ye sons of men, the Lord, O all ye sons of men, in holy songs, in holy
 songs of joy! Praise the Lord, O all ye sons of men, in holy songs of
 songs of joy! Praise the Lord, O all ye sons of men, in holy songs of songs of joy! Praise the Lord, O all ye sons of men, in holy

P.

joy! Praise - - - - - praise the Lord, in ho - ly, holy songs of joy! Worlds un-

joy! Praise the Lord, in ho - ly, holy songs of joy!

joy! Praise - - - - - the Lord, in ho - ly, holy songs of joy!

songs! - - - - - Praise the Lord, in holy, holy, holy songs of joy! Worlds unborn shall sing his glory,

Cres.

F. F.

born shall sing his glory, the ex - alt - ed, the ex - alt - ed, the ex - alt-ed Son of

Worlds unborn shall sing his glory, the ex - alt - ed, the ex - alt - ed, the ex -

Worlds unborn shall sing his glory, the ex - alt - ed, the ex - alt - ed, the ex -

sing his 4 glory, sing his glory, the ex - alt - ed, the ex - alt - ed, the ex - alt-ed Son of

God! the alt - cl Son of God! the Son of God! God! the alt - cl

Praise the Lord in songs of joy, in songs of joy! Praise

the Lord, the Lord! Praise, praise the Lord in songs of joy! in songs of joy!

Praise the Lord in songs, in songs of joy!

Praise the Lord in songs, in songs of joy!

the Lord, the Lord! Praise the Lord in songs of joy! in songs of joy!

Worlds un-

Piu Allegro.

Praise the Lord! Praise the Lord, Praise the Lord - - in songs of joy! in songs of joy! in songs of joy! Praise the Lord! Praise the Lord!

T. S.

Praise the Lord - - - in songs of joy, in songs of joy, in songs of joy! Praise the Lord in holy songs, in holy songs! Praise the Lord in

P. P. Cres. F.

T. S.

5 4 4 2 4 2 6 6 4

songs of joy! Praise the Lord! Praise the Lord in holy songs of joy! in holy songs of joy!

5 3 6 4 Unison.

A SONG OF PRAISE.

Moderato. Tutti. This may be sung as a Coda to any suitable tune.

Glory, honour, praise and power, Glory, honour, praise and power, Glory, honour, praise and power, be unto the Lamb forever,

Org. 7 Voice. 6 4 3 5 4 3

Slow.

Quicker.

Tutti. Fortissimo.

Jesus Christ is our Re - deemer. Hallelujah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah,

7 6 5 6 7 6 4 4 3

Hal - le - lu - jah, Hal - le - lu - jah, Praise ye the Lord. Hal - le - lu - jah, Praise ye the Lord.

4 6 6 3 6 6 4 3 6 4 7

VESPER HYMN.

Russian Air.

Moderato.

Soli.

1st V. Hark! the Vesper Hymn is stealing, O'er the waters soft and clear. Nearer yet and nearer pealing, Now it bursts up - on the ear.

2d V. Now like moonlight waves retreating, To the shore it dies along. Now like angry surges meeting, breaks the mingled tide of song.

Ju - bi - la - te. A - men. A - men.

Ju - bi - la - te. A - men. A - men.

Tutti.

Soli. P. P.

Ju - bi - la - te. Ju - bi - la - te. Ju - bi - la - te. A - men. Further now, now further stealing, Soft it fades up - on the ear.

Ju - bi - la - te. Ju - bi - la - te. Ju - bi - la - te. A - men. Hush, again, like waves retreating, To the shore it dies along.

Ju - bi - la - te. A - men. A - men.

Ju - bi - la - te. A - men. A - men.

ANTHEM Almighty God, give us grace.

Andante

Almighty God, Almighty God, give us grace, give us grace that we may cast away the works of darkness, and put upon us the armour of light.

now in the time of this mortal life, in which thy Son Jesus Christ came to visit us in great humil - i - ty.

now in the time of this mortal life, in which

CHORUS. F.

Almighty God. Almighty God, give us grace, give us grace that we may cast away the works of darkness, and put upon us the armour of light.

6 7 6 6 5 6 4 3 4 6 6 5 6 8 7 6 5 6 5 6 4 3 6 4 3

P.

F.

Now in the time of this mortal life, in which thy Son Jesus Christ came to visit us in great hu - mil - i - ty. That in the last

6 6 6 6 6 - 6 5 6 $\frac{4}{3}$ 6 $\frac{4}{3}$ 4 2 6 6 5 $\frac{4}{3}$ Unison -

day when he shall come a - gain in his glorious majesty to judge both the quick and dead, we may rise to the life im - mortal, thro' him who

6 - 6 7 6 - 3 1 6 6 5 $\frac{4}{3}$

P.

liveth and reigneth, who liveth and reigneth, who liveth and reigneth, with thee and the Holy Ghost, now and ever,

6 6 6 6 6 6 6 6

F. F.F. P.P.

now and ever, and ever, who liveth and reigneth now and ever. A - men, A - men.

6 6 6 5 6 6 7 7

HYMN. Angels ever bright and fair.

Handel.

Tenor. Moderato.

Verse.

Alto. ever bright and fair, Angels ever bright and fair.

Treble. Sym. Take, O

Base. Angels ev - er bright and fair, Take, O

ever bright and fair, *Org.*

$\frac{4}{3}$ $\frac{6}{6}$

Sym.

Sym.

Take me, Take, O take me, Take, O take me, Take, O take me,

Take me, Take, O take me, Take, O take me,

Take me, Take, O take me to your care, - - - - - take me

Take, O take me to your care, *Org.* Take, O take me, *Org.* Take, O take me,

ever bright and fair, Take, O take me, Sym. Take, O take me, Take, O take me, take me.

Take, O take me to your care, Take, O take me,

Angels ever bright and fair, Take, O take me to your care.

Take, O take me, *Org.* Take, O take me, *Org.* take me

CHORUS.

Take, O take me, Sym. Angels ever bright and fair, Take, O take me to your care, Take, O take me to your care.

Org. Take,

6 4 6 5 6 6 6 5 5 6 4 3 6 7

HYMN. My God, the spring of all my joys.

Sacred Melody, arranged by Wm. Staunton, Jr.

Andant

Treble Solo.

V. 1. My God the spring of

V. 3. The op'ning heav'n's a-

The first system of the musical score consists of four staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a whole rest and contains several measures of whole notes. The second staff is a vocal line in treble clef, also in F# and C, with a key signature change to two sharps (F# and C#) in the final measure. It contains several measures of whole notes. The third and fourth staves are piano accompaniment in treble and bass clefs, respectively, in F# and C. They feature a melody of eighth and sixteenth notes with a bass line of quarter notes.

CHORUS.

all my joys. The life of my delights, The glory of my brightest days, And com- fort of my nights. My God the spring of

round me shine. With beams of sacred bliss, While Jesus shows his heart is mine, And whis- pers I am his. The op'ning heav'n's a-

Treble

The second system of the musical score consists of four staves. The top staff is a vocal line in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). It contains several measures of whole notes. The second staff is a vocal line in treble clef, also in F# and C, with a key signature change to one sharp (F#) in the final measure. It contains several measures of whole notes. The third and fourth staves are piano accompaniment in treble and bass clefs, respectively, in F# and C. They feature a melody of eighth and sixteenth notes with a bass line of quarter notes. The system concludes with a double bar line and a 6/4 time signature.

all my joys, The life of my de - lights, The glory of my brightest days, And comfort of my nights.

round me shine With beams of sacred bliss, While Jesus shows his heart is mine, And whispers, I am his.

6 4 6 8 5 6 6 6 4 3 6 4 7

CHORUS.

FINIS.

V. 2. In darkest shades, if he appear, My dawning is begun, He is my soul's bright morning star, And he my rising sun. In darkest shades if

40

he appear, my dawning is be - gun, He is my soul's bright morning star, And he my rising sun.

5 3 6 5 7 4 3 4 5 3 6 4 5 3 6 6 4 #

ANTHEM. Holy, holy, holy, Lord.

CHORUS. *Largo.* Verse.

Holy, holy, holy, Lord God of hosts, Will God in very deed dwell with men on the earth, Will God in very

6 6 5 4 6 6 6 - 6 - 4 3 # # 6 # 6

therefore to the pray'r which thy servants pray be - fore thee, that thine eyes may be open up - on this house, up - on this house day and night.

5 6 5 4 3 6 6 4 5 6 4 6 9 8 6 6 6 6 5 3

CHORUS.

Lift up your heads, O ye gates, and be ye lift up, ye everlasting doors, and the King of glory shall come in, Lift up your heads, O ye gates, and

6 6 7 7 6 - 6 6 6 6 6 6 7 6 5 4 4 6 6 6 6 7

Solo. CHORUS. *Vivace.*

Who is this King, this King of glory,
 ev - er - last - ing doors, and the King of glory shall come in. the Lord of hosts!

Organ. 4
2 Voice.

Adagio.

he is the he is the King, the
 he is the King of glory, the Lord of hosts, he is the King, he is the King of glo - ry.
 he is the King, the
 he is the King of glory, the he is the King,

Joy to the world, Joy to the world, the Lord is come, Let earth receive her King, Let earth receive her King, Let earth receive her King,

6 6 7 7 # 6 6 8 7

Verse.

CHORUS.

Let ev'ry heart prepare him room, Let ev'ry heart prepare him room, And heav'n and nature sing, And heav'n and nature sing.

#6 6 6 6 6 8 7 6 7 6

DUET. Trebles.

No more let sins and sorrows grow, Nor thorns infest the ground, He comes to make his blessings flow, He

Org. 6 6 6 6 7 6 5 6 6 # 7 6 #

comes to make his blessings flow, Far as the curse is found, Far as the curse is found.

6 #6 6 5 # 6 6 6 5 3

For.

fields and floods, rocks hills and plains, While fields and floods, rocks hills and plains, Repeat the sounding joy,

6 7 6 6 Repeat the sounding joy, Re-

Adagio.

joy, While fields and floods rocks hills and plains, Repeat the sounding joy, Repeat, Repeat, Repeat the sounding joy.

Repeat the sounding joy, While fields and floods rocks hills and plains, Repeat the sounding joy, Repeat, Repeat the sounding joy.

peat the sounding joy, While fields and floods rocks hills and plains, Repeat the sounding joy, Repeat, Repeat the sounding joy.

peat, Re - peat, Re - peat the sounding joy, Repeat

5 6 6 6 6 4 3 7 6 8 7

Lord and God of heav'nly pow'rs, Their's, yet, O be - nign - ly, our's, Their's, yet, O be - nign - ly, our's.

Thee to laud in soa^gs di - vine. Angels and arch - an - gels join, Angels and arch - an - gels join:

7 6 4 3 6 5 5 6 5 6 6 4 5#

Worms at - tempt to praise thy name, Worms at - tempt to praise thy name.

Glorious King let earth pro - claim, Worms at - tempt to praise thy name.

We with them our voices raise, Echoing thy e - ter - nal praise, Echoing thy e - ter - nal praise.

6 - 6#6 8 6 6 6 6 5 6 6 7 6 5 4 3

by heav'n and
Ho - ly, ho - ly, ho - ly Lord, Live, Live, by heav'n and earth, and earth a - dor'd, by
by heav'n and
6 5 - by heav'n and earth 7 7 6 a - dor'd, by

earth, by heav'n and earth a - dor'd, Full of thee - - - they ever cry, Glory be to
heav'n and earth, and earth a - dor'd, Full of thee, they ev - - - er cry, Glory be to
earth, by heav'n and earth a - dor'd, Full of thee they ever cry, ev - er cry, Glory be to
Full, Full of 6 5 they 6

God, Glo - ry be to God most high,

God most high, Glo - ry be to God, Glo - ry be to God most

God, Glo - ry be to God most high, Glo - ry be to God, Glo - ry

6
4

7
#

7
#

5
#

high, - - Glo - ry be to God most high, Glo - ry be to God most high,

God most high,

6

6
4

5
3

ANTHEM.

O Lord our Governor.

Sir J. Stevenson.

Andante Larghetto.

Verse.

Pia.

O Lord our Governor, how excellent

Sym. Quintet.

Two Trebles.

O Lord our Governor, how

O Lord our Governor, how excellent

how excellent is thy name, how excellent, how excellent is thy name, thy

excellent,

excellent, how excellent is thy name, how excellent,

how excellent is thy name, how excellent, how excellent is thy name, thy

name in all the world. how excellent is thy name, O Lord, thy name in all the world.

thy name in all the world, O Lord, thy name how

thy name in all the world, O Lord, thy name how

name in all the world. how excellent is thy name, thy name, O Lord, thy name in all the world. Org.

excellent, how excellent thy name, thy name O Lord, in all the world, how excellent thy name, thy name, O Lord, in all all the world.

CHORUS. Spirito.

How excellent is thy name, O Lord, thy name in all in all the world.

Alto.
How excellent is thy name, O Lord, how excellent in all the world, O Lord, how excellent,

How excellent is thy name, O Lord, thy name in all the world, O Lord, how

How excellent is thy name. O Lord, O Lord, how excellent thy name in all the world. O Lord, how excellent,

6 7 6 5 6 9 6 7 6

For.

O Lord, how excellent, How excellent is thy name, thy name, O Lord, thy name, in all the

Pia.

excellent, O Lord, how excellent, how excellent is thy name, thy name, O Lord, thy name in all the

O Lord, how excellent, how excellent is thy name, thy name, in all the

6 6 5 6

world, O Lord, thy name, thy name, O Lord, thy name how excellent, O Lord, in all the world. Thy name, O Lord, O Lord, thy

Thy name, O Lord, thy

world, O Lord, thy name, thy name how excellent, O Lord, in all the world. Thy name, O Lord, thy

world, O Lord, thy name, thy name, how excellent thy name, O Lord, thy name in all the world. Thy name,

6 6 6 2 6 6 4 7 6 5 3

Adagio, last time.

name, how excellent thy name in all the world, O Lord, thy name, thy name how excellent, thy name how excellent, O Lord, in all the world.

6 5 4 3 6 6 4 7 6 5 6 5 6 5 6 5 5 6 5 4 3

Hym. An. lant. no. 11a.

For.

Thou child divine Im - ma - nu - el, Welcome un -

Org.

CHORUS.

Solo.

to thy humble manger, With heartfelt

Thou child di - vine Im - ma - nu - el, Welcome un - to thy humble manger,

Voice. 6 6 5 7 7 5 4 6 4 6 4 7

4 3 2 4 3

CHORUS.

joy thy birth we hail, And greet with songs the heav'nly stran - ger,

With heartfelt joy thy birth we hail, And greet with

Voice. 6 7 6 5 7 6 4 5 6 6 6
6 4 2 4 3 2 3 4

FINIS.

Solo.

Duet.

Are turn'd to joy and gladness, Good will to man and peace on

songs the heav'nly stranger,

Our doubts and fears and sadness, Are turn'd to joy and gladness, Good will to man and peace on

6 6 7 Org. 4

HYMN. Child of Mortality.

Words by Mrs. Rowson. Music by the late Mr. John Bray.

Andante. *Pia.* Cres. For. *Pia.* For.

The first system of the musical score consists of two staves: a treble staff and a bass staff. The key signature is two flats (B-flat and E-flat), and the time signature is common time (C). The tempo is marked 'Andante' and the dynamic is 'Pia.' (piano). The score includes dynamic markings such as 'Cres.' (crescendo), 'For.' (forzando), and 'Pia.' (piano). The music is written in a simple, hymn-like style with quarter and eighth notes.

Treble Solo. *Pia.* Duet. Treble Solo. Base Solo.

Child, child of mor-tal-i-ty. Child, child of mor-tal-i-ty, whence dost thou come? From the dark womb of earth, I

The second system of the musical score includes vocal lines and instrumental accompaniment. It features four staves: a treble staff for the first vocal part, a second treble staff for the second vocal part, and two bass staves for the instrumental accompaniment. The key signature remains two flats, and the time signature is common time. The score is divided into sections: 'Treble Solo. *Pia.*', 'Duet.', 'Treble Solo.', and 'Base Solo.'. The lyrics are: 'Child, child of mor-tal-i-ty. Child, child of mor-tal-i-ty, whence dost thou come? From the dark womb of earth, I'. The music is written in a simple, hymn-like style with quarter and eighth notes.

N. B.—The instrumental accompaniments to this piece may be found in the 2d vol. of the Old Colony Collection.

Tenor. CHORUS.

first deriv'd my birth, And when the word goes forth, that is my home.

From the dark womb of earth, I first deriv'd my birth. And

Sym. Tenor Solo.

Child of a transient day, There shalt thou rest, there, there,

when the word goes forth, That, that is my home.

there shalt thou rest. No, when this dream is o'er, Then the free'd soul will soar, To where sorrow comes no more, Realms of the blest.

The Treble Solo section consists of four staves. The top staff is a vocal line in treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are written below the notes. The second staff is a piano accompaniment line in treble clef with a key signature of two flats. The third and fourth staves are piano accompaniment lines in treble and bass clefs, respectively, with a key signature of two flats. The music features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests.

CHORUS.

Sym.

No, when this dream is o'er, Then the free'd soul will soar, To where sorrow comes no more, Realms of the blest.

The Chorus section consists of four staves. The top staff is a vocal line in treble clef with a key signature of two flats. The lyrics are written below the notes. The second staff is a piano accompaniment line in treble clef with a key signature of two flats. The third and fourth staves are piano accompaniment lines in treble and bass clefs, respectively, with a key signature of two flats. The bottom staff includes figured bass notation below the notes. The music features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests.

Bass Solo.

Heir, heir of e - ter - ni - ty, Heir, heir of e - ter - ni - ty teach me the road. Trust a Redeemer's love, Faith by o -

CHORUS.

bedience prove, And share in courts above, Christ's own abode. Trust a Redeemer's love, Faith by obedience prove, And share in courts above.

4 6 5 4 6 4 5 4 6 4 5

Sym. Duet vivace.

CHORUS.

Christ's own abode. There, there in th'e-the-real plains, Join, join the an-gel-ic strains, Join, join the angelic strains,

5 6 Org. Voice. 6

Bis. Duet.
 Glory, glory, glory, glory. There in th'e-
 Jesus for-ever reigns, Jesus forever reigns, Glory, glory, glory to God.
 There in th'ethereal plains, Join the angelic strains, glory.

Org. Voice. 6 6-6 5 4-4 3 Org.

CHORUS.

Duet.

There, plains, Join the an-gel strains.

Jesus for- ever reigns, Glory to God. Jesus for- ever reigns, Glory to God. There in th' ethereal plains,

glory. glory. glory.

Voice. $\frac{6}{4}$ $\frac{6}{4}$ $\frac{4}{2}$ $\frac{6}{4}$ $\frac{4}{3}$ $\frac{6}{4}$ $\frac{6}{4}$ $\frac{5}{4}$ Org. $\frac{6}{4}$ $\frac{5}{3}$ $\frac{6}{4}$

Fro.

CHORUS.

Adagio.

Join the an-gel strains. Glory, glory, glory to God, Glory. glory. glory to God, Glory to God. Glory to God, Glory to God.

Voice. $\frac{6}{4}$ $\frac{6}{4}$ $\frac{7}{4}$ $\frac{6}{4}$ $\frac{6}{4}$ $\frac{6}{4}$ $\frac{7}{4}$ $\frac{7}{4}$ $\frac{6}{4}$ $\frac{5}{3}$ $\frac{7}{4}$ $\frac{6}{4}$ $\frac{5}{3}$ $\frac{7}{4}$

CHORUS. Now elevate the sign of Judah.

Haydn.

Sym. Allegretto spirito.

Sym.

Now elevate the sign of Judah, Now elevate the banner, Now elevate the banner, Call it forth in Zion, Call it

T. S. T. S. . . . Org.

Sym. Pia.

Verse. Soli. Pia.

Call it, Call it forth in Zion. O desert us not, not, O Lord,

T. S. . . . Org.

6 3
6 5
6 5
#

thou art always gracious, gracious to thy ser - vants, thou art always, always gracious to thy servants,
 Thou, thou art
 honrs. For. *Pia.* For.

7 6 #4 6 7 7 6 6 5 4 # 7 #6 #4 6 7 # 5 6 5 #

thou art our God, O Lord of Hosts, O Lord of Hosts, So will we
 So will we praise
 T. S.

6 5 6 4 5 6 5 7

praise - - thee, so will we praise thee, so will we praise thee, O God and Lord of Hosts; so will we praise thee,

thee, so will we praise thee,

praise - - thee, $\frac{6}{4}$ *Org.* $\frac{6}{4}$ 6 6 $\frac{6}{4}$ 8 7 $\frac{6}{4}$

so will we praise thee, O God and Lord of hosts O God and Lord of hosts, Amen, Amen, Amen, Amen.

$\frac{6}{4}$ 6 6 $\frac{6}{4}$ 8 7 6 $\frac{6}{4}$ 6 $\frac{6}{4}$

DIALOGUE ANTHEM.

Tune we our voices.

For Thanksgiving.

Women. Pia. *Alt. Men. For.* *Women. Pia.*

2d Treble. 2d Tenor.

Tune we our voices. Lift we our hearts. Take we the timbrel. Bring we the cymbal. Strike we the psaltery. Touch we the

1st Treble. 1st Tenor.

Org. Voice. 6 Org. 6 $\frac{6\ 5}{4\ 4}$ $\frac{6\ 5}{4\ 4}$ $\frac{6\ 5}{4\ 4}$

Men. For.

Terty, merry lute and harp. - - Come we with anthems and with psalms, and hymns and spiritual songs. - - -

7 7

Tenor. Tutti. CHORUS.

Pia.

praise we God, praise we God,
 2d Treble and Boys. All together praise we God, All together praise we God, praise we God,
 Treble. singing with a cheerful voice, making melody, making
 praise we God, praise we God, God,

5 — 6 T. S. . . . 7 6 5 4 3 7

For.

melo - dy - - in our hearts to the Lord, melody, melody, in our hearts to the Lord.

6 6 6 7 7 7 6 5 6 5 4 3 4 5 4 7 6 6 6 7

1st Treble. Solo.

2d Treble. Solo.

I would not forget, would not forget, I would not forget his loving kindness. I will remember all, I will remember

7 7-#6- 6 7 5 6 6 7-#6- 6 - # # 3 6

Base Solo.

I will remember, re-mem-ber all his tender mercies. I will speak of his care over all his works, giving

6 - 7 - #6 - 7 # -

Tenor Solo.

food, giving food unto all that have life. But that love, O his love to the sons of men— his great love to the children of men.

6 - 6 - 6 6 7

^{A^b 4^{tr}}

Tenor. Tutti, Chorus.

Musical staff for Tenor, Tutti, and Chorus. The staff is in G major (one sharp) and 4/4 time. It contains a melodic line with various note values including quarter, eighth, and sixteenth notes, along with rests and dynamic markings.

2d Treble and Boys.

Musical staff for 2d Treble and Boys. The staff is in G major and 4/4 time, mirroring the melodic line of the Tenor staff.

Therefore sing we all with grateful notes, with grateful notes unto our Father on high— to our Redeem - er in heav'n,

1st. Treble.

Musical staff for 1st. Treble. The staff is in G major and 4/4 time, mirroring the melodic line of the Tenor staff.

Musical staff for Bass. The staff is in G major and 4/4 time, providing the harmonic accompaniment for the vocal parts.

3 — 6 — 6 — 7 — 7 — 6 — 6 — 3 — 6 — 4 — 3 — 7 — 6 — 6 — 7

Women.

Men.

Musical staff for Women and Men. The staff is in G major and 4/4 time, showing the vocal lines for both groups.

Musical staff for Women and Men. The staff is in G major and 4/4 time, showing the vocal lines for both groups.

Who hath fill'd our cup with joy - - - fill'd our cup with joy, And crown'd the year, and crown'd the year, with plenteousness, with plenteousness of

Musical staff for Women and Men. The staff is in G major and 4/4 time, showing the vocal lines for both groups.

Musical staff for Women and Men. The staff is in G major and 4/4 time, showing the vocal lines for both groups.

Org.

5 — 5 — 6 — 6

Chorus. Tutti.

Pia.

all good things, plenty, plenty, plenteousness of all good things. Sing we then to God all together, with thanksgiving, with thanksgiving, praising his name and

6 5 plenty, 6 6 7 T. S. 6 6 4 6 6 5 6 - 6

For.

Pia.

giving him glory, giving him glory and honour, and pow'r. Give we to him praise, songs: give we to him songs of praise,

7 - 7 - 7 6 - 5 #6 6 6 # 6 #6 6 7

3

For.

F. F.

Pia.

songs of thanksgiv - ing, songs of praise and thanksgiving, songs of praise and thanksgiving, songs of praise,

T. S. and thanksgiving,

6 6 6 5/4 4/3

For.

Moderato e affettuoso.

Re-
thanksgiving. Sing we praise and thanksgiving. Remember we all his great goodness. Forget we not his tender mercies.

giving,

4/3 #6/4 6/5 b7 6 6/5 b b6/4 5/3 b - b 6/5 b 4/3

Tempo giusto e spirito.

Cres.

joyce we in the Lord,

Rejoice we in the Lord our God. Thanksgiving, thanksgiving, Thanksgiving and praise

Re - joice' we in the Lord - - - 6 8 7 6 - - 6 7 6 5 4 3

be unto our God, thanksgiving and praise, thanksgiving and praise be unto the Lord our God for - ev - er.

7 5 7 6 5 6 6 7 6 4 5 3

Praise we God in songs of joy, songs of joy, praise we God in songs of joy, singing and making melody, melody. Praise, melody,

F.F. $\frac{7}{4}$ $\frac{8}{4}$ $\frac{7}{4}$ Dim.

praise and loud thanksgiving. Praise, praise and thanksgiving be un - to the Lord our God for - ev - er, for - ev - er.

T.S. 6 4 3 6 4 3 5 6 6 6 6 4 7

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